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C H I L D R E N A N D T E L E V I S I O N

Programs, People, Policies

Prepared for
the Federal Task Force
on Broadcast Policy

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PREFACE

This study on the programs, people and policies of children's television in Canada is in three parts.

The first part reviews productions of the past five years, some sample broadcasters, viewership and the public's response.

The second part is a review of interviews conducted on issues of children's television with executives, producers, distributors and carriers of children's television.

The third part, based on evidence of the first two, suggests some policy options, and makes suggestions for future action.

This study concentrates on matters that relate most directly to policy. It is not a critical analysis of specific programs and makes few judgements about program content.

The authors wish to thank all those who contributed to the study and who agreed to discuss or be interviewed on the subject.

Les enfants et la télévision

Intervenants, Emissions et Politiques

Préparé pour
le groupe de travail sur la radiotélévision canadienne

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et
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Janvier 1986

PREFACE

Ce rapport est composé de trois volets. Le premier consiste en une mise en situation où l'on décrit qui sont les intervenants dans le secteur de la télévision pour enfants tant au niveau du public et des associations qu'au niveau de la création, la diffusion et des institutions d'appuis ou réglementaires. Nous présenterons de plus dans ce volet une analyse des contenus canadiens d'émissions pour enfants tel que répertoriés par l'Institut de Radio-Télévision pour enfants. Enfin, une description analytique de ce qui est offert, accessible et regardé par les enfants en 1985 sera présentée ainsi qu'une comparaison évolutive de certaines de ces données sur une période de 10 ans.

Le second volet de ce rapport comporte une synthèse des propos et opinions de différents intervenants du milieu en rapport à leur évaluation globale de l'état de la télévision pour enfants et des politiques des institutions qui régissent ce secteur.

Enfin, le troisième volet présente une analyse des propos exprimés par des intervenants et les recommandations de politique à moyen et à long terme qui permettraient une pleine réalisation du secteur de la télévision pour enfants.

Les auteurs aimeraient souligner la contribution très importante de Jacques Piette, Louise Lanteigne et Harold Gendron tant au niveau de l'analyse, de la rédaction que de la préparation générale de ce rapport.

TABLE OF CONTENTS

Pg.

Introduction 1

I Overview of What's Available 5

Section A English Canada 6

1. Studies - The Public
2. Support Groups
3. Broadcasters and Programs for Children
4. A Review of What Has Been Provided for Children in Canada in the last Five Years
5. An Analysis of English Language Children's Programs on Television
6. Three Seasons of Children's Television in Toronto Area, 1976, 1980, 1985

Section B French Canada 48

1. Le Public
2. Les Institutions
3. Les Associations
4. Les Diffuseurs et Cablodistributeurs
5. Les Productions Canadiennes desponibles sur le marche
6. La Programmation Pour Enfants a Radio Canada TVA et Radio Quebec 1985

II Comments and Judgements of Those Involved with Children's Television

Section A English Canada 107

1. General Discussion of Children and Television
2. Broadcasters, Carriers, Producers
3. Economic Considerations
4. Institutions

Pg.

Section B French Canada 138

1. Perception Global du Secteur
2. Les Televisions d'Etat
3. Productions Independantes
4. Telediffuseurs Prives
5. Revenues Publicitures et Commerciaux
6. CRTC
7. ONF
8. Telefilm
9. Societe General du Cinema du Quebec
10. Canaldedie a l'Enfants et La Jeunese

III Options for Children's Television 167

1. CBC/Radio Canada
   Recommendations
2. NFB
   Recommendations
3. Private Networks and Stations
   Recommendations
4. Children's Channel
   Recommendations
5. Provincial Services
   Recommendations
6. Cable Industry
   Recommendations
7. Broadcast Fund
   Recommendations

Executive Summary 201

Appendices

INTRODUCTION

There is a story in one of Margaret Atwood's latest books Bodily Harm that provides a metaphor for children's television.

It seems the heroine of the book had a strong fear of flying. And when she was in a personal situation that made it necessary to board an aeroplane, for the first time she had to come to grips with her anxiety. Her fear was based on a total lack of belief that so large a contraption could actually remain airborn. It was only the belief of those in it, she thought, that could keep it up, and, thus, her fear of getting on board herself.

Children's television will fly in Canada when it has on board a community of people who believe in it. And it takes more than one or two, and it takes a captain and a crew - who believe in it -- and are dedicated.

It shouldn't be hard to be supportive of children's television if we value children. Most of us do. But somehow it isn't readily evident that we do as a culture. We have schools and libraries and museums alright - for kids. In most schoolyards, however, a child would need a jackhammer and an acetylene torch to manipulate his or her environment, bolted, welded and nailed down to prevent mess. Libraries are for reading and quiet, and museums are for looking and not touching. We tend culturally to like our children to be quiet, unobtrusive and undemanding. We will tolerate them until they become adults. Schools are good places to put them until that time.

Some countries, Norway, for example, seem to reflect culturally their love for their children with sensitivity to their

special dignity and interests. Care is taken for children in buses, trains, aeroplanes, parks, restaurants and public places. You can see and feel it, and watch it on their television.

From time to time we are startled into recognition of childhood and its fundamental and profound importance, to be charished and reflected. Programs like The Kids of Degrassi Street in English Canada and Passe Partout in Quebec help us to remember, as we see our children watch with delight.

Children are, quite simply, the most important manifestation of hope for who we are as individuals and society. To ignore or mistreat our children is to mutilate ourselves. To force them into an adult structure rather than to let them grow and express themselves naturally, is to rob them of new creativity and a new vision of our culture. Any culture that puts commerce and politics before a nurturing of ones own sense of identity seen in our young, may be headed, in Atwood's sense, for a bad trip. Our cultural industries must never stray too far from a sense of childhood, and children must figure large in the audiences we have in mind.

Television is one of our most important cultural industries. Certainly it reaches children more often than any other. Most children spend more time with television than in any other activity other than sleep; three to four hours a day; 30% more time than in school. Television is a way of life in Canada, a major part of a child's experience.

A good deal of concern is expressed that we don't treat our children properly on and through television. There is worry over sex, violence and undue influence from across the border. Canadian identity is a hot issue. There is

evidence that we are producing fewer original Canadian programs for our children, and importing more American and Japanese cartoons. There is concern that adult programs are shown in children's peak viewing periods. The public is concerned and to some extent feels helpless.

There is no doubt that good children's programs depend on good producers, writers, and performers who understand and like children, and have enough funding to express that. There have been many talented people who got their start in television in the children's area. But then, as is traced in A History of Children's Television in English Canada 1952-1983, they have moved on to other things. F. B. Rainsberry in putting together this history, laments the failure in this country to engender a strong community of people committed to the children's area.

Funding is a fundamental problem. Even those producers with a keen interest in children's programming need to struggle to survive. Children's programs, well produced, are generally marketable but don't net the dollars that adult drama does. And there doesn't seem to be the will, within public entities like the CBC at the moment, for funding children's programming on anywhere near the scale of news and public affairs.

So who is responsible?

The organizations, institutions, authorities and regulators are in place to take responsibility. There is no need to invent new wheels or to scrap the old ones. The DOC, CRTC, CBC/Radio Canada, provincial services, private networks and stations, prospective specialty channels for children, youth and families; and funding agencies such as Telefilm-

Broadcast Fund, share a responsibility, along with independent producers and investors.

This study, in examining the programs, people and policies of children's television, makes a number of recommendations for options for improving the likelihood that our existing mechanisms will work better.

All recommendations are based on the premise that has arisen from and has been supported by the study findings: that children are so fundamentally important that they must be treated as a special, and exceptional audience requiring clearly defined policy and support.

If our culture doesn't fully reflect a genuine and unpatronising appreciation of children, it may, nonetheless, exist unexpressed. And television, a major cultural force and leader can do more for our society than almost any other single force to release this expression.

The task is to provide the incentives and the maps, to get the right institutions and people "on board". This done, Children's television will fly once more.

I. OVERVIEW OF WHAT'S AVAILABLE

IN CANADIAN CHILDREN'S TELEVISION

Chapter I is divide into section A and B dealing respecively with English and French Canada. Both provide an analysis of the current state of children's television in their sections.

Sections A and B follow a five step pattern:

A. Evidence of the general public's interest in, or concern about children's television;

B. A review of who broadcasts children's programs;

C. A review of what has been produced for children in Canada in the last five years;

D. An analysis of children's programs on television

E. A comparison of three years of children's programs broadcast, produced in Canada and viewed by children in 1976, 1980 and 1985.

SECTION A ENGLISH CANADA

A. Evidence of the General Public's Interest in or Concern about Children's Television

1. Studies

Although there are very few studies in recent years dealing specifically with children and television, the following is an outline of some reviews, surveys, and anecdotal reports.

a. Gallup-National Omnibus Conducted for Canadian Conference of the Arts, Canadian Centre of Films for Children, April 1983

This gallup survey was conducted with 1,061 adults 18 years of age and over who were personally interviewed in their homes across Canada from April 21st to the 23rd, 1983. Seven questions were asked relating to preference of program type and attitudes towards specialty services and responsibility of payemnt of these services. IN this survey 39% of Canadians say there should be more children's programming while 43% say there is just about the right amount now. However, in the 18 to 29 age group of those interivewed 51% of Canadians say there should be more children's programming, and 44% of Canadians between the ages of 30 and 49 say there should be more children's programming. Generally speaking, the demand for children's programming particularly in the age groups mentioned ranks well with news and current affairs and documentaries as well as feature films. Attitudes towards children's programs vary more by age than do most other program types, with childbearing age groups putting a higher priority on children's programming.

When asked whether or not they would be more or less interested in the program types mentioned if they were produced in Canada and were of comparable quality to good American and foreign programs, 41% of Canadians indicated that they would be more interested in them if they were produced in Canada and were of comparable quality. Only news-current affairs and documentaries figured higher with 45 and 50% respecitvely.

Eighty percent of respondents indicated that they believed the cable companies should contribute a portion of their revenues to finance Canadian programming if specialty services carrying these program types were created.

Fifty-three percent of Canadians said they would approve the addition of a new Canadian channel without commercials on the basic service if it meant transferring an American channel to a converter service.

This 1983 survey reflects a relatively strong Canadian support for the idea of increased programming for children. They express a view that cable services should be required to support programming of that type, and a majority of Canadians would not be unduly alarmed if carrying a specialty service of Canadian programming including children's might mean bumping an American service.

b. Talking Television

This study was conducted for the Children's Broadcast Institute by Nostbakken Consultants on the basis of 122 workshops conducted in every province in Canada over a period of two-and-a-half years. Questionnaires were distributed at all workshops with an average size of between 25 and 40 people in each workshop. The purposes of the workshops were to discuss educators' and parents' interests and views with respect to children's television. Approximately three and a half thousand individuals were met in a face-to-face situation on this subject.

On the basis of questionnaire surveys conducted in each workshop the following issues emerged as the most important in the minds of teachers and parents:

1. The effects of television on children;

2. concerns about the need for increased quality of programming for children

3. the importance of more children's programs scheduled in children's times.

Most participants were interested in the positive uses of television, the identification of quality programs for children, and how to influence their children to use television for beneficial purposes.

Ten workshop leaders were hired across the country to conduct work shops. They kept records of the topics most often discussed in the workshops:

1. quality and quantity of children's programming;
2. the importance of proper scheduling of children's programming;
3. the amount of time children spend watching television;
4. program content;
5. violence and their concerns with it;
6. advertising and their concerns with it;
7. sexual stereotyping.

Although the results of such a study are skewed in relation to participants in the workshops who demonstrate by their attendance a prior interest in the subject, there is no doubt that there is strong public interest in children's television matters, particularly on the importance of high quality programming scheduled in appropriate times. A constant question asked in workshops all across the country was "Why is Three's Company shown in the after-school hours when children are viewing?"

c. Reports Tabled with the CRTC in Response to its "Call for Comments Concerning the Provision of a Program Service for Canadian Youth" - Public Notice of the CRTC, 1984 - 138

Those studies tabled in response to the call concentrated either on the viewing habits, or the quantity and quality of youth-oriented existing programming. A few explored the market potential of a dedicated youth channel on cable.

1. A CCTA analysis focussed on the documentation of youth programs available on cable community channels, pay television services, and on conventional television stations in Toronto and Montreal markets. The Association concludes that the youth marekt is already well served, and suggests there is still room for more youth programming in a service which would appeal to the broad "family" market.

2. A comprehensive examination by Concordia University, on behalf of the Canadian Teachers' Federation, provides a detailed report entitled "What Students Watch and Want on Television". The report concludes that children watch U.S. programs on Canadian channels, and prefer entertainment programs over cultural, documentary or news programs.

3. The Ministry of Transportation and Communications of the province of Ontario and ACTRA submitted portions of a study entitled "Viewer Choice of Television Services in Ontario". A major finding of this report was that viewers did not want more services or more U.S. programs, rather that they would prefer more high quality Canadian programs.

4. Rita Deverell provided her University of Toronto doctoral thesis on the subject of youth programming in the overall context of arts and cultural policy in Canada. The study argues that broadcasters should include more quality programs

oriented towards children and teens in their schedules. The thesis entitled "Arts Policy, Society and Children: Towards Guidelines for the Inclusion of Arts for Children in Arts Policy in English Canada" provides a broad view of the issues on policy directions.

5. The National Film Board and TVOntario submitted studies related to the market demand for a dedicated youth service. The NFB's two surveys were based upon a daytime youth service sharing a channel with evening documentaries. Both the NFB and TVOntario studies examined the market potential and price sensitivity of a non-discretionary basic tier service. The two national studies show strong public support for the provision of a dedicated children's channel. However, when faced with the requirement of purchasing a converter and paying an additional monthly fee, those surveyed began to show some resistance. Generally, the higher the fee, the higher the resistance. Nevertheless, according to the TVO survey, 79% of all cabled households in Canada agree in principle that there should be a dedicated children's channel, and 41% have indicated that they would be willing to pay a small monthly fee for such a service.

d. <u>A History of Children's Television in English Canada 1952-1983 by Dr. F. B. Rainsberry</u>

This comprehensive 700-page document provides an in-depth look at the history of the development of children's television in English Canada, with regular references to counterpart development in French Canada. It is a rare document in that it deals with specific programs, how they were developed, the difficul-

ties of developing them, and their appropriateness and success with audiences. One of the concluding recommendations of the study is the creation of a Canadian film and television foundation analogous to the Australian Children's Television Foundation now in its fourth year of operation. In addition the study calls for a strengthening of the children's department and production can be realized. It argues that the period from 5:00 to 6:00 p.m. should be reserved on weekdays to permit the daily presentation of programs especially designed for children. It argues for a vigorous effort to be made to build more effective cooperation between the children's television departments of English and French services of the CBC. It argues that the production unit for the Canadian segments of "Sesame Street" be re-directed to an all-Canadian production of new series which would complement such shows as "Sesame Street", TVOntario's "Today's Special" or "Polka Dot Door".

The study argues that the CTV network, the Global TV network, and the Canadian Association of Broadcasters appoint a consultant-specialist to assess their current offerings in children's programming, to improve quality of production and to enable their performers and producers to respond more sensitively to the needs of the audiences they serve. The study was based upon a thorough review of archival material on children's television in Canada, an analysis of studies and research conducted in Canada, and in-depth face-to-face interviews with over 100 producers, directors, performers, funders, researchers and consumers in children's television.

e. <u>The Children are Watching</u>

This study, commissioned by the Assembly of Arts Administrators of Canada for the International Year of the Child in 1979, is

a survey of children's broadcasting in Canada and some recommendations for the future. The study was based on an analysis of research, literature, and interviews with children's television industry related spokespeople including producers, performers, researchers, and educators. The following is a summary of their recommendations:

1. that the federal departments of the Secretary of State and of Communications and that the provincial departments responsible for the arts and culture recognize a serious need for improved quality broadcasting for children, and take appropriate various actions immediately;
2. that government-sponsored communications organizations reassess and approve their programming for children;
3. that monitoring and regulatory systems be established immediately to improve the quality and quantity of programming for children;
4. that there be established a resource centre for collecting and distributing information about children's broadcasting, not only to provide a bank of print on audio-visual material, but to be an important media learning centre;
5. that mechanisms be developed to provide children's broadcast training workshops and learning opportunities across the country;
6. that tax incentives on the basis of percentage of time spent on children's broadcasting be developed to encourage private stations to improve their standards of children's broadcasting;
7. that there be a concerted effort to improve the education of children in media literacy;
8. that research into children's programming be improved.

1985 Trade Forum Report

The Children's Broadcast Institute in association with the Trade Forum of the Festival of Festivals sponsored a series of workshops dealing with the production adn distribution of programs and youth. The CBI has synthesized the information and discussion to reflect the diversity of views of industry representatives.

Young Canada Television Survey

Four hundred and sixty-seven young people from across Canada were surveyed on program preferences. Situation comedies, and films were mentioned first. Children expressed an interest in participating in the production of information programs.

2. SUPPORT GROUPS TO CHILDREN'S TELEVISION IN ENGLISH CANADA

The following is a brief review of some organizations that exist in English Canada for the support of children's programming.

Children's Broadcast Institute

The Children's Broadcast Institute is a federally registered non-profit charitable organization with a board of directors made up of members of the broadcast industry, arts community, research institutions, cable industry, advertising industry, and so on. It was responsible for a major national program called "The Power of Television" which was a series of home and school workshops co-sponsored by Wintario and designed for concerned parents and teachers wishing to learn more about the influence of TV on their children. The CBI publishes a handbook on children's television programming, provides catalogues of children's programs produced in Canada, holds workshops, conferences and seminars, in some cases bringing producers together with financiers. CBI conducts a Parent Viewing Month publicity program across Canada each year, distributes literature on issues related to children's television, intervenes with the CRTC on subjects pertaining to children and television and provides an opportunity for all those interested in children and television to rub shoulders with others in the industry. Although the CBI is not a lobby group, it has of late become more vocal in arguing for improved quantity and quality of children's programming and proper scheduling of programming for children. The CBI is a national organization serving the needs of both English and French Canada.

Canadian Centre of Films for Children

The Canadian Centre of Films for Children was created in 1979 as a Canadian centre of the international chain of centres set up by UNESCO in 1955. The primary purposes of the CCFC was to facilitate the exchange of films and television programs for and about children from and to any part of the world. In addition, the CCFC was dedicated to fostering the production and distribution of Canadian films and television programs for children. In 1984 the CCFC merged with the CBI, which now has assumed the UNESCO international status as the Canadian centre.

Canadian Council on Children and Youth

This long-standing national organization is concerned with the rights and opportunities of children and youth in Canada. The CCCY has become active in the last two years in children's television, most particularly recently in relation to the applications for children's specialty services. A number of workshops were held in 1984 involving young people from across Canada to generate program ideas and to create support mechanisms for a National Film Board sponsored application for a specialty children's service, now called Young Canada Television. The CCCY is a national organization serving the interests of both English and French Canada.

Canadian Producers' Committee for Children and Family Television

This Committee is made up of seven independent producers of children's and family television that includes Cinéflics Ltd., Cineworld Inc., Nelvana Ltd., Owl Television Inc., Playing with Time Inc., Primedia Productions, and Sunrise Films Ltd. This loosely formed group meets for the purposes of exchanging ideas, for the purposes of improving high quality programming for children. This group also forms a lobby for the purposes of intervening with the CRTC on questions of chidlren's television, for influencing governments, producers unions, and distributors in relation to improving the context for producing and distributing children's programs. Most recently it intervened at the hearings relating to the call for applications for a specialty children's service in Canada.

BROADCASTERS OF CHILDREN'S PROGRAMS IN ENGLISH CANADA

It is well beyond the scope of this study to review the children's offerings of the many public and private stations across Canada which include affiliates of CBC and CTV, private independent stations and provincial services. There are some 800 cable services in Canada, of which over 500 are members of the CCTA.

In this study seven English language broadcasters are included in an analysis, all based in southern Ontario:

CBLT - A CBC Toronto based station

TVO - Ontario's Provincial educational service otherwise called the Ontario Educational Communications Association.

CFTO - CTV's Ontario flagship station

CHCH - Hamilton's major independent station

CFMT - An independent multicultural service

CITY - An independent Toronto based service

Global - An Ontario based private network

The following is a list of these stations, the children's programs they carry, the age of audience intended, country of origin of programs carried, and program type.

List of Programs

	Title	Children	Program Category	Broadcasted Country
CBLT (CBC) # 5	What's New	6-17 yr.	1	Canada
	Fabulous Festival	2-12 yr.	1	Canada
	Sesame Street	Preschool	4	1/3 Can
	Muppet Show	6-12 yr.		
	Fred Penner's Place	Preschool	1	Canada
	Friendly Giant	Preschool	1	Canada
	Mr. Dressup	Preschool	1	Canada
	Supergran	6-12 yr.	1	U.K.
	Owl TV	6-12 yr.	4	Canada
	Edison Twins	6-17 yr.	1	Canada
TVO # 19	Polka Dot Door	Preschool	1	Canada
	Cucumber	Preschool	1	Canada
	Kidsbeat	6-17 yr.	1	Canada
	Sesame Street	Preschool	4	1/3 Can
	Little Prince	Pre.-12 yr.	1	U.S.
	Elephant Show	Pre.-12 yr.	4	Canada
	Jamie and the Magic Torch	6-9 yr.	2	U.K.
	Mr. Rodgers Neighbourhood	Preschool	5	U.S.
	Readalong	Pre.-11 yr.	3	Canada
	Report Canada	9-11 yr.	1	Canada
	It's Your World	6-12 yr.	1	Canada
	Math Patrol	6-11 yr.	2/3	Canada
	Write On	9-11 yr.	1	Canada
	*Parlez-moi	6-17 ans	1	Canada
	Eureka	6-12 yr.	2	Canada
	Bodyworks	6-12 yr.	1	Canada
	Shadow Puppets	Pre.-12 yr.	3	Canada
	Music Box	6-12 yr.	1	Canada
	*Passe Partout	Préscol	5	Canada
	Read All About It	6-12 yr.	1	Canada
	Kidsworld	6-12 yr.	1	Canada
	Belle et Sébastien	6-9 yr.	2	Can/Jap
	Flower Stories	6-9 yr.	2	U.K.
	Calling All Safety Scouts	Pre.-12 yr.	3	Canada
	See Hear	13-17 yr.	1	Canada
	Jeremy	6-11 yr.	2	France
	Inside Out	9-11 yr.	1	U.S./Ca
	Primaths	6-9 yr.	2/3	Canada
	Boucaniers d'eau douce	9-11 ans	1	Canada
	Harriet's Magic Hats	Pre.-12 yr.	1	Canada
	Today's Special	Pre.-12 yr.	1	Canada

(cont'd)

List of Programs

	Title	Children	Program Category	Broadcasted Country
TVO	Spirit Bay	6-12 yr.	1	Canada
# 19	Baie des eprits	6-12 ans	1	Canada
	Télé-Français	9-11 ans	5	Canada
	Computer Room	9-11 yr.	4	Canada
	All About You	6-9 yr.	5	U.S.
	You Can Write Anything	6-12 yr.	1	Canada
	Adventures of Tim Pilgrim	6-9 yr.	1	Canada
	Bioscope	9-11 yr.	3	U.S.
	Let's All Sing	6-9 yr.	1	Canada
	Artscape	6-12 yr.	4	Canada
	Live Next Door	Pre.-12 yr.	3	Canada
	Edison Twins	6-17 yr.	1	Canada
CFTO (CTV)	Professor Ketzel	Pre.-12 yr.	2	U.S.
# 9	Romper Room	Preschool	1	Canada
	Paul Hann and Friends	Pre.-12 yr.	1	Canada
	Let's Go	Pre.-12 yr.	1	Canada
	Swiss Family	6-12 yr.	1	Canada
	Kid's Korner	6-12 yr.	4	Canada
	Funtown	Pre.-12 yr.	1	Canada
	Flintstones	6-12 yr.	2	U.S.
	Uncle Bobby	Preschool	1	Canada
Global	Hammy Hamster	Pre.-12 yr.	1	Canada
# 22	Zoom the White Dolphin	Pre.-12 yr.	2	Canada
	Captain Nemo	Pre.-12 yr.	2	U.S.
	Smurfs	Pre.-12 yr.	2	U.S.
	13 Ghosts of Scooby-doo	Pre.-12 yr.	2	U.S.
	Alvin and the Chipmunks	Pre.-12 yr.	2	U.S.
	Ewoks	Pre.-12 yr.	2	Canada
	Inspector Gadget	Pre.-12 yr.	2	U.S.
	She-ra	Pre.-12 yr.	1/2	U.S.
	Hulk Hogan's Rock'n'Wrestling!	Pre.-12 yr.	2	U.S.
	Droids: Adventures of R2D2/C3PO	Pre.-12 yr.	2	Japan
	Astroboy		2	
	Mask	Pre.-12 yr.	2	U.S.
	Jaycee and the Wheeled Warriors	Pre.-12 yr.	2	U.S.
	He-man			

(cont'd)

List of Programs

	Title	Children	Program Category	Broadcasted Country
CHCH (ind.)	Zig Zag	6-12 yr.	1	Canada
# 11	Willy and Floyd	6-12 yr.	1	Canada
	Spiderman	Pre.-12 yr.	2	U.S.
	Tiny Talent Time	Pre.-12 yr.	1	Canada
	Tom and Jerry	Pre.-12 yr.	2	U.S.
	Pink Panther	Pre.-12 yr.	2	U.S.
	Gobots	Pre.-12 yr.	2	U.S.
CFMT (ind.)	Starblazer	Pre.-12 yr.	2	U.S.
# 47	Tekkaman, Space Knight	Pre.-12 yr.	2	U.S.
CITY (ind.)	Rocket Robin Hood	Pre.-12 yr.	2	Canada
# 57	Frightenstein	Pre.-12 yr.	1	Canada
	Batman	Pre.-12 yr.	1	U.S.

4. A REVIEW OF WHAT HAS BEEN PRODUCED FOR CHILDREN IN CANADA IN THE LAST FIVE YEARS

In September 1985, the Children's Broadcast Institue published the Canadian Children's Film and Video Directory to recognize "the initiatives which have been undertaken by Canadians in all sectors to provide quality viewing options for children and youth". Using the entries in this directory as a basis, this section will examine some of the characteristics of the audio-visual resources available for children's television.

The Children's Film and Video Directory lists productions that are made in English, French and other languages. For the purpose of the current analysis, only those available in English, English and French, and those without dialogue are considered. Within limits, the information provided by the Directory allows the following classifications for each production: the type of programs, for instance, drama or documentary; the program format (live action, animation, puppets); target age group; production and distribution organizations.

A. Program Type

Table 1 classifies 407 titles: 152 series, 140 specials, features and single programs, and 115 shorts. With regard to program type, if the categories of drama, story telling and variety are grouped together under the heading of entertainment, they comprise 58% of all titles. Informational programming, including those classified as information, documentary, interview/talk, quiz and magazine, represents 42% of the total. Although this dominance of entertainment holds for both series and single programs, the reverse is true for shorts. the largest single category is drama (31% of all titles), followed by documentary (24%), variety (17%) and information (15%).

B. Program Format

In terms of format, 76% of the titles are live action productions compared to 16% that are animation, 2% that are puppets, and 6% that are a mixture of live action and animation or live action and puppets. Animation is highest among shorts where it represents 38% of the productions.

C. Target Age Groups

The age groups for which these programs are designed are not mutually exclusive. They are: preschool, preschool to 12, preschool to 17, 6 to 12, 6 to 17, and 13 to 17. Although only 22% of the titles are designated for 6 to 12 year olds specifically, three other age groups subsume the 6 to 12 group. If the offerings for all four groups are combined, 75% of the titles could be considered suitable for 6 to 12 year olds. This group is obviously the best served in terms of the number of titles available. Children from 13 to 17 rate second with 48% of all titles (including those for all three groups that cover these ages), while preschoolers rank last with only 31% aimed at those under 6.

D. Producers

Almost half (44%) of the children's programs were produced by independent producers. A quarter (25%) originated with government funded organizations such as the CBC, TVOntario, and the National Film Board, and 16% were produced by private networks, stations or cable companies. Another 14% were coproductions involving government organizations, including Telefilm, and private producers. In total, those productions made entirely

with private funds comprise 60% of the titles, while those supported partially or completely by government funds make up 40%. A more detailed examination shows that 59% of all series involved government funds, while 69% of single programs and 77% of the shorts were made privately.

E. Distributors

Distributors for most (59%) of the titles were private distributors, with another 15% being distributed by private stations or cable companies. A quarter (25%) of the titles were handled by government organizations, most of whom distribute their own productions.

In summary, the trend has been towards producing children's series or specials; most productions are of an entertainment variety, with live action, for children 6-12, produced by independent producers using private funds (with the exception of series, the majority of which have some government support) and distributed by independent producers.

Although there is a balance reflected here of independent, in-house productions and government and private support, the independent producer of independent means is an important figure in children's productions.

TABLE I

CATEGORIZATION OF ENGLISH-LANGUAGE ENTRIES IN THE CANADIAN CHILDREN'S FILM AND VIDEO DIRECTORY - 1985

	Series (N=152)	Specials, features & single programs (N=140)	Shorts (N=115)	Totals (N=407)
A. PROGRAM TYPE				
Drama	34	74	17	125
Information	31	5	24	60
Documentary	16	38	42	96
Story telling	9	5	28	42
Variety	50	15	4	69
Interview/Talk	1	-	-	1
Quiz	1	-	-	1
Magazine/Concert	10	3	-	13
B. PROGRAM FORMAT				
Live action	119	123	67	309
Animation	10	13	44	67
Puppets	4	2	2	8
Live action and puppets	4	1	2	7
Live action and animation	15	1	-	16
C. TARGET AGE GROUP				
Preschool	23	6	4	33
Preschool to 12	30	33	29	92
Preschool to 17	-	1	1	2
6 to 12	44	12	32	88
6 to 17	30	48	44	122
13 to 17	25	40	5	70
D. PRODUCER				
Independent*	20	72	88	180
Network - government (incl. NFB)	56	19	25	100
Network - private	2	-	-	2
Private stations or cable companies	41	24	-	65
Coproduction - govt. and private**	30	25	2	57
Coprod'n - bet. govts.	3	-	-	3

CATEGORIZATION OF ENGLISH-LANGUAGE ENTRIES (cont.)

	Series (N=152)	Specials, features & single programs (N=140)	Shorts (N=115)	Totals (N=407)
E. DISTRIBUTOR				
Independent*	57	96	87	240
Network - government (incl. NFB)	54	20	28	102
Network - private	1	-	-	1
Private stations or cable companies	38	22	-	60
No distributor given	2	2		4

*Includes some educational institutions
**Includes the participation of Telefilm

5. AN ANALYSIS OF ENGLISH-LANGUAGE CHILDREN'S PROGRAMS ON TELEVISION

Children's programs broadcast by seven Toronto area stations, CBLT (CBC), CFTO (CTV), CHCH, Global, TVOntario, CITY and CFMT were analyzed for the time period covered by the BBM Bureau of Measurement's 1985 Fall Survey. The survey weeks were October 17 to 23 and October 31 to November 13.

The Toronto area was chosen as the single sample for enquiry for manageability of data collection and to provide a focus to findings. Although this information cannot be regarded as representative of all Canada, Canadian trends may be inferred.

A. The Availability and Accessibility of Children's Programs on Television

The total number of hours of children's programs, excluding instructional television, broadcast by the seven stations in one week was 107.25 (Table 6). The average number of hours broadcast per day was 15.3. Saturday morning cartoons pushed that day's total beyond the average to 26 hours, while Sunday was lowest at 10.5 hours. The average on weekdays was 14.2.

The hours offered differed substantially among the stations. TVOntario and Global each provided approximately a quarter of the total hours, CBLT kshowed 15%, CHCH 13%, CFTO 9%, CITY 8% and CFMT 5%.

Despite the fact that there were 107.25 hours broadcast in one week, many of the programs compete with one another in the same time slot. In order to understand how many hours one child

could view in one week then, it is necessary to determine the number of hours in a week during which children's programs are broadcast, regardless of the number of stations offering programs at any one time. This calculation provides a measure of the accessibility of children's programming.

On a weekly basis, the seven stations in question make children's viewing accessible for a total of 56.75 hours. Once again, Saturday has the highest number of hours (8.5) and Sunday has the lowest (6.5). The daily average over seven days is 8.1 hours, slightly lower than the weekday average of 8.35.

Figure 1 shows the number of hours of children's programs on each station in relation to the total number of hours broadcast per week. TVOntario has the highest proportion at 20.9%, followed by Global at 18.0%, CBLT at 12.1%, CHCH at 9.2%, CFTO at 6.4%, CITY at 5.1% and CFMT at 3.7%.

B. Country of Origin

A more detailed examination of the programs broadcast between the hours of 7:00 a.m. and noon, and 3:00 p.m. and 7:30 p.m. was undertaken to determine where children's programs originated (Table 7). Of the 89.75 hours broadcast within these time periods, 47% came from the United States, 45% were produced in Canada, and 8% came from other countries.

When the country of origin is considered in reference to individual stations, dramatic differences emerge. For example, TVOntario, the provincially funded educational television network, and Global, the commercial Ontario network, each provide about a quarter of all the available hours of children's programming.

The ratio of domestic to foreign programming for each station, however, shows opposite trends: 65% of TVOntario's programming is Canadian compared to 20% of Global's. CHCH is similar to Global in providing only 14% Canadian programming, and all of CFMT's 2.5 children's hours are American. Two-thirds (67%) of CITY's programming, however, is Canadian, as is 59% of CBLT's and 58% of CFTO's.

C. Format

With regard to format, 93% of the 27 hours of live action broadcasts were Canadian, compared to only 22% of the animated programs. Of the 40.75 hours of cartoons broadcast, only 22% were made in Canada. Most (62%) came from the United States, with 7% from Japan, and 9% from other countries. The only other format found in Canadian productions was a combination of live action and animation. Of the 16 hours devoted to this format, 6.3 were Canadian and 9.7 were American.

Once again, station to station differences exist. Not surprisingly since most animated programs come from foreign sources, those stations with the most foreign content have the largest proportions of animation, and those with the most domestic programs have the most live action. Global, CHCH and CFMT have 90%, 86%, and 100% animation, respectively. TVOntario and CBLT each have 59-60% live action or live action and puppets, and CFTO offers 67% live action.

D. Target Age Group

Table 8 shows for the same time periods, the number of hours aimed at preschoolers, those 6 to 11, and those in both age groups

combined. Over half (52%) are designated for preschool to 11. All the children's programming broadcast by Global, CITY and CFMT fall into this category.

Almost a third (32%) of the total hours broadcast are targetted to preschoolers alone. Almost all of these are provided by TVOntario (18%) and CBLT (12%). In fact, about two-thirds of all children's programming on both TVOntario and CBLT are for preschoolers. CFTO offers 1.5 hours 92%) for preschoolers specifically.

The remaining 16% of the hours broadcast are designed for 6 to 11 year olds. Of the 14.25 hours meant for this group TVOntario offers 6.25 hours,CBLT has 4.5, CFTO has 2.5 and CHCH has 1.

E. Reach

Reach is defined as the percentage of the population within the station's market area that tunes in to that station for at least 15 minutes during a week. Here the reach covers the viewing of all types of programs offered by the station, not just children's programs. CFTO has the highest reach among children in the Metro Toronto area at 75%, followed closely by CBLT at 70%. Global reaches 67% of the 2 to 11 year olds, CHCH and TVOntario reach half of them (52% and 51%, respectively), CITY reaches 41% and CFMT 17% (Table 9). Despite its high reach, CFTO comes second after Global in total number of hours spent viewing all programs. TVOntario is third and CBLT fourth in this ranking.

F. Hours Spent Viewing Children's Programs

Table 10 compares the number of hours 2 to 11 year olds spent viewing all types of programs with the number they spent watching

children's programs on each station. Although TVOntario comes fifth in the percentage of Metro Toronto children it reaches, it has the highest number of hours spent viewing children's programs. The remaining stations are ranked as follows: Global, CBLT, CHCH, CITY and CFTO. In this survey, children did not report watching CFMT's children's programs.

The number of hours spent viewing children's programs as a proportion of the number of hours spent watching all types of programs provides a more relevant indicator of the way in which a station serves the child audience (Table 10). Once again, TVOntario is in first place with 85.5% of the hours children viewed the station being devoted to viewing children's programs. Although this is an indication of the strength of the station's children's programming, it may also reflect the lack of appeal for children of TVOntario's adult programs. When 2 to 11 year olds watch the other stations, less than half of their viewing time is spent watching children's programs, ranging from 49.7% for Global and about 43% for each of CBLT and CHCH, to 31.4% for CITY and 5.5% for CFTO. As with TVOntario, the appeal of these stations' adult programming clearly has an influence on these percentages.

G. Density

Finally, Table 10 provides a comparison of the number of hours spent viewing children's television as a function of the number of hours broadcast. This factor, which indicates how many viewing hours the average broadcast hour delivers, has been labelled "density". (One viewing hour in this case is defined as one child viewing television for one hour.) TVOntario leads the group once more, followed by Global, CHCH, CBLT, CITY and CFTO.

H. Ratings

Table 11 shows a typical week's schedule of children's programs on Canadian stations in the Toronto area, with ratings for each program among 2-11 year olds, compared with the rating obtained by all stations combined. On weekday afternoons from 3:30 to 5:00 and on weekend mornings, the American channels that are available in the Toronto area draw almost half of the child audience, mainly with the same types of animated programs that Canadian commercial channels show. On weekday mornings, part of the audience finds popular CBC programs like Mr. Dressup at alternate times on local CBC affiliates outside of Toronto.

As a result, there are few times when the Canadian stations being considered in this analysis dominate the ratings. When they do, it is usually because they are providing the only children's program in that particular time slot. For instance, CBLT gets a rating of 8 or 9 out of a total of between 9 and 11 on weekday mornings between 10:30 and noon. Global picks up about two-thirds of the children late Saturday afternoon when all the other stations are running sports or adult programs, and TVOntario claims half the audience on weekdays between 6:00 and 7:00 p.m. when most other stations are running news programs.

The program with the highest 2-11 year old rating (16) in Table 11 is TVOntario's Polka Dot Door in the Wednesday 6:00 p.m. time slot. This program is a perennial favourite with preschoolers. The Elephant Show, which follows on TVO at 6:30, gets 15% of the child population watching. Next come Inspector Gadget (14), Smurfs and Flintstones (13 each), Hulk Hogan's Rock 'n' Wrestling (12), and Scooby Doo and She-Ra (11 each). Clearly, cartoons are very popular, whether they are broadcast on Canadian or American channels.

In summary, children's programs are most available and accessible on Saturdays (primarily cartoons). There are more American programs broadcast than Canadian (47/45%); however, except for Global's CHCH more than 50% per station are Canadian.

Most animated programming is foreign. Those stations that carry Canadian programming thus are carrying primarily live action programming.

Most programs are for children aged 2-11.

Children spend more time watching adult programming than watching children's programs.

When children's programs are available, children will watch them, often in preference to adult programs.

FIGURE I

HOURS OF CHILDREN'S PROGRAMS

VERSUS

TOTAL HOURS OF BROADCASTING

EACH WEEK

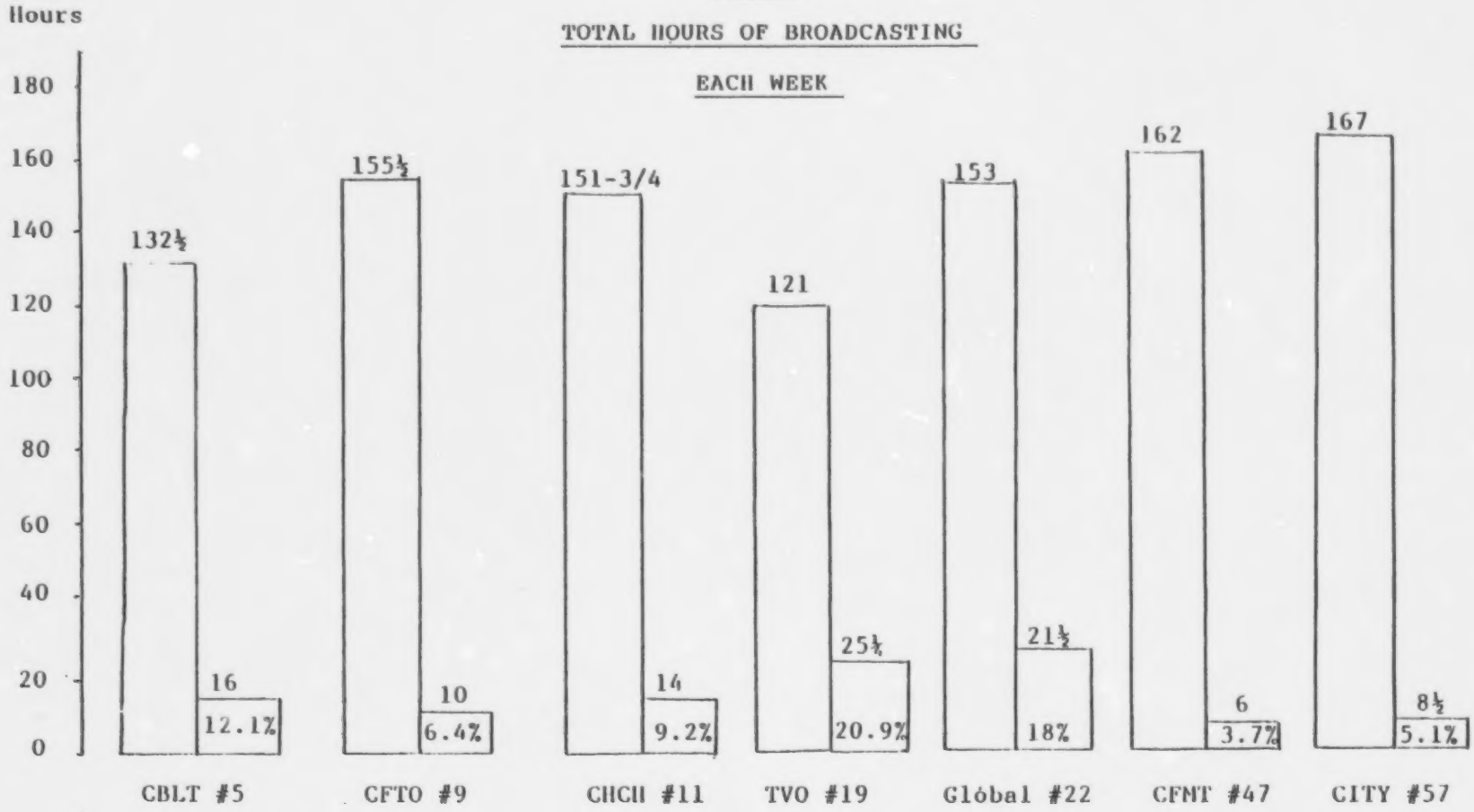


TABLE 6

AVAILABILITY OF CHILDREN'S PROGRAMS

(in Hours)

	CBLT # 5	CFTO # 9	CHCH # 11	TVO # 19	Global # 22	CFMT # 47	CITY # 57	Total	Availability
Monday to Friday	14	2	10½	19¼	15½	4½	5½	70-3/4	41-3/4
Saturday	2	5½	2½	3	10½	1	1½	26	
Sunday	-	2½	1	3	2	½	1½	10½	6½
Total	16	10	14	25¼	27½	6	8½	107¼	56-3/4
Before 7 a.m. and Between 12 and 3 p.m.	-	+		-				107¼	

TABLE 7 WHAT IS OFFERED

	TV Ontario #19					Global (ind.) #22					CFMT (ind.) #47				
	Can	US	Japan	Others	Total	Can	US	Japan	Others	Total	Can	US	Japan	Others	Total
1. Live action	12	½			12½	½			½	1					
2. Animation	– 1			1¼	1¼ 1	4	10½	3	2½	20		2½			2½
3. Puppets															
4. Live A+animation	3.20	4.40			8		1			1					
5. Live A+Puppets		2½			2½										
Total children's programs + Other programs =	16.20	7.40		1¼	25¼	4½	11½	3	3	22		2½			2½
Total broadcast =	.Educative prog. (F or E) 1125 min.				39¼					44½					64
Non broadcast =	.French programming 480 min.				64½					66½					66½
Total	.Other programs 750 min.				2										
					66½					66½					66½

TABLE 7 WHAT IS OFFERED

	CBLT (CBC) #5					CFTO (CTV) #9					CHCH (ind.) #11				
	Can	US	Japan	Others	Total	Can	US	Japan	Others	Total	Can	US	Japan	Others	Tota
1. Live action	7				7	3	1			4	1½				1½
2. Animation							1½			1½		9			9
3. Puppets															
4. Live A+animation	2½	4			6½	½				½					
5. Live A+Puppets		2½			2½										
Total children's programs	9½	6½			16	3½	2½			6	1½	9			10½
+ Other programs					41½					60½					56
= Total broadcast					63½					66½					66½
= Non broadcast					3					-					-
= Total					66½					66½					66½

TABLE 7 WHAT IS OFFERED

	CITY (ind.) #57					Total				
	Can	US	Japan	Others	Total	Can	US	Japan	Others	Total
1. Live action	1				1	25	1½	-	½	27
2. Animation	4	2½			6½	8 1	26	3	3 3/4	40 3/4 1
3. Puppets						-	-	-	-	-
4. Live A+animation						6.20	9.40	-	-	16
5. Live A+Puppets						-	5	-	-	5
Total children's programs	5	2½			7½	40.20	42.10	3	4¼	89 3/4
+ Other programs										370 3/4
=					59					
Total broadcast					66½					460 1/2
=										
Non broadcast										6
=										
Total					66½					465 1/2

TABLE 8

TARGET AGE GROUPS

(in Hours)

Time period 7:00 a.m. - 12:00 p.m.
3:00 p.m. - 7:30 p.m.

	CBLT	CFTO	CHCH	TVO	Global	CFMT	CITY	Total
Preschool	11	1½	-	26½	-	-	-	29
6 to 11 years	4½	2½	1	6¼	-	-	-	14¼
Preschool to 11 years	½	2	9½	2½	22	2½	7½	46½
Total	16	6	10½	25¼	22	2½	7½	84-3/4

TABLE 9

REACH

	Total Hours	Share %	Reach %	
CBLT # 5	368,000	8	70	2.3 h.
CFTO # 9	438,000	10	75	2.5 h.
CHCH # 11	278,000	6	52	2.3 h.
TVO # 19	414,000	9	51	3.5 h.
Global # 22	591,000	13	67	3.2 h.
CFMT # 47	61,000	1	17	1.5 h.
CITY # 57	207,000	5	41	2.2 h.
All Stations	4,418,000	100	98	19.4 h.

6.7 % for other stations

TABLE 10

HOURS SPENT VIEWING CHILDREN'S PROGRAMS

	Total hours spent viewing children's programs by 2-11 year olds	Total hours spent viewing all programs by 2-11 year olds	Percent of all viewing hours spent with children's programs ($\frac{A}{B}$ x 100)	Number of hours viewing children's programs / number of broadcast hours
	Volume Children	Volume Total	Share %	Density
CBLT	161,000	368,000	43.8	10,063
CFTO	24,000	438,000	5.5	4,000
CHCH	119,000	278,000	42,8	11,333
TVO	354,000	414,000	85.5	14,020
Global	294,000	591,000	49.7	13,364
CFMT	-	61,000	0	-
CITY	65,000	207,000	31.4	8,667
Total	1,017,000	4,418,000		

Population 2-11 yrs. Toronto CMR 231'30 (000)

TABLE 11

RATINGS OF CHILDREN'S PROGRAMS FOR THREE DAYS IN SELECTED TIME SLOTS

A. Wednesday, November 6, 1985, 8:00 a.m. to 12:30 p.m.

Time	Station	Program	Rating	Rating for all stations
8:00-8:30	TVO	Polka Dot Door	1	29
	Global	Inspector Gadget	14	
8:30-9:00	TVO	Jamie and the Magic Torch/Mister Rogers	-	16
	Global	Astroboy	5	
9:00-9:30	TVO	Mister Rogers	1	10
9:30-10:00	CBLT	The Muppet Show	2	11
10:00-10:30	CBLT	Fred Penner's Place/ Friendly Giant	4	8
10:30-11:00	CBLT	Mr. Dressup	8	9
11:00-11:30	CBLT	Sesame Street	8	10
11:30-Noon	CBLT	Sesame Street	9	11
Noon-12:30	CFTO	Flintstones	13	20

B. Wednesday, November 6, 1985, 3:30 to 7:00 p.m.

Time	Station	Program	Rating	Rating for all stations
3:30-4:00	CITY	Batman	1	13
4:00-4:30	Global	He-Man	6	31
4:30-5:00	CBLT	The Edison Twins	1	31
	CHCH	Tom and Jerry	7	
	TVO	Kidsworld	-	
5:00-5:30	CHCH	Pink Panther	6	33
	TVO	Sesame Street	6	
5:30-6:00	CHCH	Go Bots	7	31
	TVO	Sesame Street	8	
6:00-6:30	TVO	Polka Dot Door	16	32
6:30-7:00	TVO	The Elephant Show	15	28

TABLE 11. Children's Programs for Three Days in Selected Time Slots (cont.)

C. Saturday, November 2, 1985, 8:00 a.m. to 6:30 p.m.

Time	Station	Program	Rating	Rating for all stations
8:00-8:30	CFTO	Romper Room	1	34
	CHCH	Spiderman	2	
	TVO	Polka Dot Door	2	
	Global	Captain Nemo	2	
8:30-9:00	CFTO	Paul Hann and Friends	1	38
	CHCH	Spiderman	1	
9:00-9:30	Global	Smurfs	13	41
9:30-10:00	Global	Smurfs	12	41
10:00-10:30	CBLT	Sesame Street	3	37
	CFTO	Kids' Corner	1	
	Global	Smurfs	9	
10:30-11:00	CBLT	Sesame Street	2	33
	CFTO	Fun Town	1	
	Global	Alvin and the Chipmunks	6	
11:00-11:30	CFTO	Fun Town	1	28
	CITY	House of Frightenstein	-	
	Global	13 Ghosts of Scooby Doo	11	
11:30-Noon	CFTO	Flintstones	3	24
	CITY	House of Frightenstein	-	
	Global	Ewoks	5	
Noon-12:30	CFTO	Flintstones	1	18
	Global	Droids	3	
12:30-1:00	Global	Kidsbeat	3	15
1:00-1:30	Global	Troupers	2	11
1:30-2:00	Global	Wait Till Your Father Gets Home	2	12
2:00-2:30	Global	Astroboy	4	11
2:30-3:00	Global	Jayce and the Wheeled Warriors	6	12
3:00-3:30	Global	Inspector Gadget	10	15
3:30-4:00	Global	She-Ra	11	16

TABLE 11. Children's Programs for Three Days in Selected Time Slots (cont.)

C. Saturday, November 2, 1985, 8:00 a.m. to 6:30 p.m. (cont.)

Time	Station	Program	Rating	Rating for all stations
4:00-4:30	Global	Hulk Hogan's Rock 'n' Wrestling	12	17
4:30-5:00	TVO	Kidsbeat	-	17
	Global	Hulk Hogan's Rock 'n' Wrestling	11	
5:00-5:30	TVO	Sesame Street	2	19
	Global	Ewoks	9	
5:30-6:00	TVO	Sesame Street	3	17
	Global	Droids	7	
6:00-6:30	TVO	Polka Dot Door	7	16

D. Sunday, November 3, 1985, 8:00 a.m. to Noon

Time	Station	Program	Rating	Rating for all stations
8:00-8:30	CFTO	Uncle Bobby	2	18
	TVO	Polka Dot Door	4	
8:30-9:00	CFTO	Uncle Bobby	2	21
	TVO	The Little Prince	6	
9:00-9:30	TVO	Sesame Street	5	28
9:30-10:00	TVO	Sesame Street	6	28
10:00-10:30	TVO	The Elephant Show	6	24
10:30-11:00	TVO	Music Box/Read All About It	4	18
11:00-11:30	TVO	Black Beauty	2	13
11:30-Noon	TVO	Kidsbeat	1	13

Source: BBM Bureau of Measurement Fall 1985 Survey.
Ratings are for the extended Toronto market.

6. THREE SEASONS OF CHILDREN'S TELEVISION IN TORONTO AREA 1976, 1980, 1985

The number of hours of children's programming broadcast per week by Toronto area stations dropped from 76 to 72 between 1976 and 1980, but in 1985, 109.5 hours were available from seven stations (Table 12). The rise between 1980 and 1985 represents an increase of 52%. Table 13 indicates, however, that this rise was not due to an increase in the number of new episodes being produced for children's series. In 1976, 247 hours of new episodes were created. The figure was up 4% in 1980 to 257. Despite the fact that Global and CHCH have both increased their number of hours produced substantially, the 1985 figure is 237, down almost 8%. This drop reflects reduced production hours at both the CBC and TVOntario. The number of new hours produced by CFTO has remained relatively steady. The contrast between the trend toward more hours being broadcast each week, and the decline in the number of new hours being produced suggests that either more repeats are being run, or that more children's programming is being acquired from other sources, or both.

With reference to the percentage of children's series that are produced by the stations themselves (or their network or affiliates), Table 14 shows that this figure dropped from almost half in 1976 to a third in 1980, in spite of a marked increase in in-house productions on the part of TVOntario. The proportion rose again in 1985 to 41%, largely because of the increases made by CBLT and CFTO. Since this trend refers to the number of series, it cannot be compared directly to the trend in the number of new hours of children's programming produced.

In summary, although there is an increase in the number of hours of children's programs broadcast between 1976 and 1985, there is a decrease in the creation of new programs.

TABLE 12

Number of hours of children's programming broadcast per week in three fall seasons by seven Toronto area stations*

Station	Number of hours		
	1976	1980	1985
CBLT	16.75	13.0	16.0
CFTO	13.5	14.0	12.5
CHCH	7.0	5.0	14.0
Global	11.5	13.5	27.5
TVOntario	25.5	25.5	28.5
CITY	1.5	1.0	8.5
CFMT	n/a	0.0	2.5
Total	75.75	72.0	109.5

*Programs were broadcast in the following time slots: 7:00 A.M. to noon and 3:00 to 7:30 P.M. on weekdays, and all day on Saturdays and Sundays. Because of a different system of analysis, the number of hours in this table do not correspond exactly to those in Tables 6 to 8.

Source: BBM Bureau of Measurement Fall Surveys for 1976, 1980 and 1985.

TABLE 13

Estimated number of hours of new episodes of children's programs produced in three seasons by five Toronto area stations

Station	Number of hours		
	1976	1980	1985
CBLT*	100	102	60
CFTO*	111	111	104
CHCH	13	13	24
Global	0	0	26
TVOntario	23	31	23
Total	247	257	237

*Includes programs produced by the national network or network affiliates.

TABLE 14

Number of series produced in-house* as a proportion of the total number of children's series broadcast by five Toronto area stations in three seasons

Station	Number of programs		
	1976	1980	1985
CBLT	4/14	4/11	8/14
CFTO	3/8	2/8	6/10
CHCH	1/6	1/6	1/7
Global	0/6	0/10	2/17
TVOntario	6/16	14/26	15/30
Total	24/50 (48%)	21/61 (34%)	32/78 (41%)

*"In-house" includes all series produced by the station itself as well as those produced by its network or its network affiliates.

SECTION B: FRENCH CANADA

I. Aperçu général de ce qui existe en matière de télévision pour enfants

1. Le public

Pour rapporter la perception du public relativement à la programmation pour enfants, nous nous sommes référés aux résultats de trois sondages qui ont abordé cette question. Il est important de souligner que ces sondages ont été réalisés auprès d'adultes (18 ans et plus) et que les résultats rapportés dans cette section ne reflètent pas la perception des enfants à l'égard des émissions qui leur sont destinées. Il n'y a malheureusement pas, à notre connaissance, de données disponibles, du moins récentes, portant sur la perception des enfants.

Enquête sur l'opinion des francophones au sujet de la télévision de Radio-Canada et des autres télévisions

Au cours du printemps 1982, la firme de sondage CROP a réalisé pour la Société Radio-Canada un sondage auprès d'adultes canadiens dont la langue d'usage est occasionnellement le français ou qui parlent eux-mêmes le français. Ce sondage inclut des questions qui permettent de positionner les réseaux Radio-Canada, TVA et Radio-Québec quant à l'appréciation et l'impact auprès des répondants de la programmation pour enfants diffusée par les réseaux et aussi quant à l'intérêt manifesté par les trois réseaux à l'égard des jeunes.

Les responsables de cette enquête ont créé un indice d'impact qui tient compte à la fois des personnes rejointes et de leur satisfaction. La lecture des indices d'impact présentés au tableau 1 permet

d'observer que Radio-Canada (.26) obtient le taux d'impact le plus élevé pour sa programmation pour enfants. Viennent ensuite TVA (.21) et Radio-Québec (.15).

Une autre question du sondage portait cette fois sur le réseau qui s'intéresse le plus aux jeunes. S'il est vrai que Radio-Canada rallie la plus grande proportion de répondants (35%) sur cette question, les avis sont toutefois un peu partagés: 25% des répondants sont plutôt d'avis que c'est TVA qui s'intéresse le plus aux jeunes alors que 17% estiment que c'est Radio-Québec.

Tableau 1

	Radio-Canada	TVA	Radio-Québec			
Indice d'impact des émissions pour enfants	.26	.21	.15			
				Aucune	N.S.P./ P.R.	Total
Intérêt pour les jeunes	35%	25%	17%	3%	13%	100%

How do Canadians feel about the CBC? (Service des recherches de la radiotélévision anglaise - Canadian Facts).

Un autre sondage assumé cette fois par le réseau anglais de Radio-Canada rapporte les données suivantes.

Le Service de recherches du réseau anglais de Radio-Canada a réalisé avec le concours de la firme Canadian Facts un sondage au cours de l'été 1984 auprès d'adultes canadiens anglophones et francophones. L'une des questions posées aux répondants francophones portait sur le réseau de télévision qui présentait les meilleures

émissions pour enfants. Quoiqu'on rapporte certaines réserves sur la taille de l'échantillon francophone, ces indices peuvent être utiles pour identifier les principales tendances. Les résultats rapportés au tableau 2 montrent que Radio-Canada se démarque une fois de plus des deux autres réseaux. En effet, 36% des répondants estiment que Radio-Canada présente la meilleure programmation pour enfants alors que 14% pensent que c'est Radio-Québec et 12%, TVA. Notons aussi que le pourcentage des personnes qui répondent "ne sait pas" est assez élevé (32%).

Tableau 2

	Radio-Canada	TVA	Radio-Québec	Toutes	Aucune	NSP	Total
La meilleure programmation pour enfants	36%	12%	14%	4%	1%	32%	100%

Sondage Gallup

Dans un sondage effectué cette fois-ci par Gallup on interrogea les Canadiens sur leur désir d'avoir plus ou moins d'émissions destinées aux enfants.

Suivant un sondage réalisé en avril 1983 auprès d'adultes (18 ans et plus) canadiens, 34.1% des répondants du Québéec estiment que la télévision devrait offrir plus d'émissions destinées aux enfants et 49.4% au moins la même quantité d'émissions. On observe à peu près les mêmes proportions chez les répondants canadiens de langue maternelle française (respectivement 32.8% et

49.8%). Notons aussi qu'un peu plus de la moitié des répondants canadiens âgés de 18 à 29 ans (50.8%) et 43.6% de ceux âgés de 30 à 49 ans considèrent que la télévision devraient présenter davantage d'émissions pour enfants. On peut d'ailleurs supposer que ces proportions auraient été plus élevées si on avait isolé les répondants-parents de jeunes enfants. Enfin, parmi les répondants canadiens, ce sont les femmes (43.4%) un peu plus que les hommes (34.8%) qui voudraient voir augmenter le nombre d'émissions pour enfants.

Ce sondage rapporte aussi des résultats sur l'intérêt des répondants quant à la production canadienne des émissions pour enfants. Soulignons que 45.4% des répondants du Québec seraient intéressés à ce que les émissions destinées aux enfants soient des productions nationales.

Un certain nombre de groupes d'étude et d'associations se sont intéressés ces dernières années au thème de la télévision pour enfants. Nous rapportons ici des propos qui ont été exprimés dans le cadre de deux manifestations: ceux de l'Assembly of Arts Administrators of Canada pendant l'année internationale de l'enfant en 1979 ainsi que ceux exprimés au colloque sur le cinéma pour enfants tenu à Montréal en 1982.

"Assembly of Arts Administrators of Canada for the International year of the child"

En 1979, les membres de ce comité ont publié un rapport portant sur la situation de la programmation pour enfants au Canada. Selon les conclusions de ce rapport, la position du Canada est peu reluisante en ce qui concerne la télévision pour enfants. Le comité

souligne en effet que le Canada se retrouve en situation de domination culturelle particulièrement en ce qui concerne la programmation pour enfants.

> "No other free country in the world has relinguished the imaginations of its children to another nation for programming" (p.6)

Selon les membres du Comité, la recherche de profit conduit à la diffusion d'émissions américaines bon marché au détriment de la production canadienne qui coûte cher et rapporte peu, ce qui est particulièrement vrai dans le cas de la programmation pour enfants. Le comité mentionne aussi que le secteur de la programmation pour enfants est toujours le premier affecté lorsqu'il y a des coupures budgétaires. De plus, il déplore que l'Office National du Film ne soit pas davantage impliquée dans la production pour enfants.

Le rapport conclut que la programmation pour enfants ne jouit pas d'un très grand statut. Sa position est toutefois plus nuancée à l'égard du Québec où l'on reconnait que l'on fait plus d'efforts pour assurer une programmation en langue française de qualité.

<u>Le cinéma pour enfants: colloque tenu à Montréal en mars 1982</u>

Le thème de ce colloque fut "le cinéma de fiction destiné aux enfants de 5-6 ans à 11-12 ans". Plus d'une centaine de personnes ont participé à cette rencontre. Des représentants intitutionnels tels que ceux de l'Institut québécois du cinéma, Radio-Canada, Radio-Québec, l'Office National du Film, la Société de Développement de l'industrie cinématographique canadienne ainsi

que des scénaristes, producteurs, réalisateurs et distributeurs se sont rencontrés pour discuter de ce sujet.

Dans un premier temps, plusieurs se sont livrés à un constat de la situation

"ceux et celles qui ont choisi le cinéma pour enfants ont beaucoup attendu de l'Institut québécois du cinéma [.....] Une attente tout à fait justifiée puisque la Loi sur le cinéma, votée il y a maintenant 7 ans par l'Assemblée national du Québec, devait, entre autres objectifs, favoriser le développement du cinéma pour enfants. Qu'est-il arrivé? [.....] nous pourrions dire que le cinéma pour enfants au Québec a manqué le bâteau parce que les producteurs indépendants et les organismes publics n'ont jamais pris conscience du potentiel économique que présente le film pour enfants. Et c'est dommage".

Claude Godbout, président de
l'Institut québécois du cinéma

"Au niveau de la production, dans notre système économique, la structure financière doit être différente de celle de la production courante car la rentabilité ne peut que très exceptionnellement se concevoir à court terme [.....]. J'espère que nous aurons convaincu le législateur de l'impérieuse nécessité de maintenir la reconnaissance de la spécificité du cinéma pour enfants dans ses textes de loi".

Rock Demers, président du
colloque

"La production de film pour enfants n'est pas un secteur encombré. La demande des produits de qualité est plus importante que l'offre tant à l'échelle nationale qu'à l'échelle internationale".

André Lamy, directeur général
de la Société de développement
de l'industrie cinématographique
canadienne

"A l'instar des bibliothèques municipales où, semble-t-il, un tiers des sommes est affecté aux livres pour enfants pourquoi n'y aurait-il pas un pourcentage du budget annuel de chacun des organismes de cinéma, consacré "effectivement" aux films pour enfants?"

Marthe Boisvert

Ce colloque s'est terminé par l'adoption d'une douzaine de propositions dont plusieurs demandaient, aux diverses institutions impliquées dans le domaine, de se doter d'une politique spécifique en cette matière et d'assurer les moyens opérationnels.

Passons maintenant en revue certaines des principales institutions qui peuvent intervenir dans le secteur de la télévision et l'enfant.

2. Les Institutions

Conseil de la radiodiffusion et des télécommunications canadiennes (CRTC)

Dans le passé, le CRTC a, à certaines reprises, encouragé les diffuseurs à offrir en plus grand nombre des émissions de qualité pour enfants. Le CRTC n'a pas toutefois considéré, dans le passé, qu'il était dans son mandat, à l'exception de l'application de certains codes d'éthique, de définir une politique articulée pour ce secteur. Dans un avis public, publié au mois de juin 1984, le CRTC soulignait que les émissions destinées aux jeunes auditoires diffusées au cours des années 1960 à 1970 ..."ont constitué un élément relativement fort et dynamique du service dispensé par les réseaux de télévision canadiens". (p.1)

Par contre, au cours de la dernière décennie,

> "le conseil s'est dit préoccupé par les faibles niveaux qualitatif et quantitatif de la programmation pour les jeunes dans les horaires des stations de télévisions canadiennes"

Cette "préoccupation" s'est traduite par un appel d'observations concernant la prestation d'un service pour les jeunes canadiens. On prévoit que d'ici quelques mois, on pourra procéder dans le cadre d'audiences à l'étude de demandes faites par des requérants intéressés à assumer la commercialisation d'un tel service national.

Téléfilm

Le fonds de développement de la production d'émissions canadiennes a été créé le 1er juillet 1983 par un protocole d'entente entre le ministère des Communica-

tions et la Société de développement de l'industrie cinématographique canadienne. Il est géré depuis le 1er avril 1985 par Téléfilm Canada.

Son objectif est de promouvoir:

-"une plus grande disponibilité des productions de grande qualité pour les télédiffuseurs et le public canadien; et

-le développement au sein du secteur privé d'une industrie canadienne vigoureuse de productions d'émissions télévisuelles".

Le Fonds participe autant au développement de scénarios et de projets qu'à la production d'émissions télévisuelles.

Parmi les quatre catégories d'émissions admissibles, on mentionne les émissions pour enfants. Au delà de cette référence aux enfants, aucune autre provision spécifique est indiquée. Si l'on regarde le départage des sommes distribuées pour ce secteur du côté francophone, on constate les faits suivants.

Sur 34 projets français retenus (contrats signés) pour l'année 1984-85, 7 de ces projets étaient dans la catégorie enfants ce qui représente environ 20% des projets français. Si l'on considère les sommes investies, ce pourcentage de représentation des projets enfants par rapport à l'ensemble serait cependant moins élevé. Pour la période allant du 1er juillet 1983 au 31 mars 1985, on rapporte au total 13 projets enfants pour le secteur francophone pour lequel un peu plus de 2 millions et demi ont été investis. C'est donc dire que le secteur enfant francophone compte pour environ 7% (vs 14 du côté anglophone) de tous les projets (français et anglais) et

environ 3% (vs 12% du côté anglophone) de tous les montants investis. Au total, on constate donc que le secteur enfants à Téléfilm compte pour environ 20% de tous les projets et 16% des montants investis.

Société générale du cinéma du Québec

Créée en 1983, la Société générale du cinéma a pour mandat général d'attribuer, selon son plan d'aide annuel et ses programmes, les fonds que le gouvernement du Québec destine au secteur privé du cinéma. La Société voit à la promotion du cinéma québécois et de la culture cinématographique au Québec et à l'encouragement de la participation des entreprises de télévision à la production et à la diffusion des films québécois. On y retrouve quatre programmes: Aide à la production, Aide au développement, Aide à la diffusion, promotion et soutien.

Le mandat principal confié à la SGCQ par l'Institut québécois du cinéma a été de donner la priorité au long métrage de fiction.

Dans son rapport annuel de 1984-1985, on indique un budget d'opération d'un peu plus de 10 millions $ pour lequel environ la moitié est destinée à la production. Parmi les 41 productions de longs, courts et moyens métrages de fiction, films documentaires et films destinés à la télévision, on compte 7 productions pour jeunes (17%) ce qui représente un montant engagé d'un peu plus de 1 million $. On remarque cependant que près de la moitié de cette somme va à un seul projet "Peanut Butter Solution" et que les films destinés à la télévision comptent pour environ le tiers des montants engagés.

L'office de la Protection du consommateur

Le gouvernement du Québec a adopté en 1978 la loi sur la protection du consommateur. Celle-ci contient trois articles traitant entre autres de l'interdiction de destiner toute publicité commerciale aux enfants de moins de treize ans; le législateur ayant considéré que "les enfants et surtout les plus jeunes n'ont ni la capacité, ni le pouvoir économique pour être le consommateur à part entière". Cette loi, entrée en vigueur en 1980, s'applique à tous les médias, mais visent surtout la télévision et plus particulièrement les émissions destinées aux enfants.

En 1985, on constitua un comité fédéral-provincial pour étudier les effets de la Loi québécoise interdisant la publicité destinée aux enfants.

Le rapport publié en septembre 1985 par les deux ministères des Communications rapporte les observations suvantes:

1. mécontentement des annonceurs et des télédiffuseurs privés face à un manque à gagner

2. "De façon globale, la publicité est plutôt mal perçue au sein de la population. En ce qui concerne la publicité destinée aux enfants, l'opinion publique est encore plus sévère et les arguments évoqués lors de l'adoption de la loi 72 demeurent tout aussi pertinents aujourd'hui". Selon un récent sondage fait par la firme CROP sur cette question "on peut constater, au premier abord, que l'opinion publique est majoritairement en accord avec l'interdiction de la publicité. Dans une seconde question, un certain nombre de répondants seraient prêts à accepter un assouplissement de la loi".

3. "L'OPC estime pour sa part que si la loi a entraîné des pertes de revenus d'émissions pour enfants publicitaires qui ont conduit à une diminution des membres, il faudrait recourir à des solutions nouvelles pour pallier à ce problème plutôt que de songer à abolir une législation progressiste".

Le comité fédéral-provincial sur la publicité destinée aux enfants conclut:

-"les télédiffuseurs privés ont maintenu une programmation pour enfants et augmenté leurs revenus publicitaires depuis quelques années"

-"il estime que Radio-Canada produit et diffuse de nombreuses émissions et qu'un canal jeunesse sans publicité commerciale pourrait être implanté au Québec et que, pour toutes ces raisons, les enfants québécois auront donc un accès à une programmation diversifiée"

-"il estime que bien que constituant un "irritant" réel pour l'industrie de la publicité, la loi 72 ne peut être considérée comme un frein majeur au développement des industries de communication".

Le comité recommande donc le maintien de la loi en proposant toutefois de très légères améliorations au statu quo:

- Radio-Québec devrait être tenu de programmer et produire un minimum d'émissions pour enfants

- L'OPC devrait assouplir sa notion de publicité éducative

2. Les associations

Institut de Radio-Télévision pour enfants

L'IRTE, fondé en 1974, est un organisme sans but lucratif dont ses bureaux sont situés à Toronto. Cet institut a, entre autres comme objectifs de:

. Faciliter les échanges d'idées entre les responsables des émissions destinées aux enfants

. Etudier les besoins des enfants et les préoccupations des parents en ce qui a trait à l'effet sur la société des émissions de télévision pour enfants

. Etablir un programme d'information pour renseigner le public

. Promouvoir des standards de qualité dans la programmation pour enfants

Les principaux projets réalisés depuis sa fondation sont les suivants: la mise sur pied de colloques, ateliers sur la programmation pour enfants; la remise de prix attestant le mérite d'émissions éminentes; des séries de forums tenue dans le cadre de son programme d'ateliers sur "le pouvoir de la télévision"; une campagne de sensibilisation pendant le "mois du visionnement pour parents" et la publication de certains recueils sur le secteur.

Association Nationale des Téléspectateurs (ANT)

L'ANT est un organisme à but non lucratif fondé à Montréal en 1975. Cette association a comme objectif de vouloir donner une voix aux téléspectateurs pour qu'ils puissent exprimer leurs besoins et leurs préoccupations face à la télévision. A cette fin, l'Association:

- fournit à ses membres une information de base sur le média télévision

- aide le téléspectateur a bien connaître le média pour mieux l'utiliser et mieux le juger

- présente des mémoires au CRTC

- met sur pied des colloques thématiques

- publie sur une base annuelle un recueil d'analyse d'émissions pour enfants

Le dernier recueil d'analyse publié pour la saison 1983-1984 présente une appréciation globale de l'ensemble des émissions pour enfants diffusé à Radio-Canada, TVA et Radio-Québec.

En ce qui concerne le contenu des émissions, l'Association estime que la variété des émissions présentées est assez complète et couvre bien le groupe d'âge des 2 à 12 ans. Cependant, L'ANT constate une participation restreinte des enfants au contenu et suggère de multiplier les émissions avec des enfants pour modèles. L'Association déplore aussi le fait qu'on retrouve dans plusieurs émissions (par exemple, les dessins animés japonais) une trop forte sentimentalité et des émotions très intenses. Lorsque les émissions comportent un animateur, l'ANT favorise une formule où l'animateur joue lui-même le rôle d'un personnage (par exemple, "Bobino"). L'Association suggère enfin d'ajouter de nouveaux thèmes à ceux déjà présentés (entre autres, vulgarisation scientifique) et propose d'utiliser les talents québécois pour la production de dessins animés.

4. Les diffuseurs et cablodistributeurs

Cette section présente les principaux télédiffuseurs et câblodistributeurs qui offrent, dans la région de Montréal, une programmation en langue française destinée aux enfants. Cette section vise à décrire brièvement, lorsque l'information est disponible, le contenu de la programmation pour enfants présentée par les différents réseaux. Soulignons que la section 3 de ce chapitre traitera plus en profondeur la programmation pour enfants diffusée à l'automne 1985 par les réseaux Radio-Canada, TVA et Radio-Québec.

CBFT (Radio-Canada)

La station CBFT propose aux enfants 29 émissions dont quatre sont des émissions régulières ("Passe-Partout", "Bobino", "Félix et Ciboulette" et "Fariboles"). Ces émissions totalisent 23 1/2 heures de diffusion ce qui représente près du cinquième du temps total de diffusion de CBFT).

En termes de contenu, on retrouve quatre émissions à caractère plus éducatifs dont un documentaire ("Daniel Bertolino l'exploration et vous", "Passe-Partout", "Félix et Ciboulette", "Bobino"), trois dramatiques ("Prince Noir", "Robinson Suisse" et "Traboulidon"), deux variétés ("Pop Citrouille", "Minibus"), une émission axée sur le jeu ("Au jeu"), une émission sportive ("Héros du samedi") et un cinéma ("Ciné-famille"). Dix-sept dessins animés complètent la programmation pour enfants offerte par CBFT.

En ce qui concerne la provenance des émissions, un peu moins de la moitié du temps de diffusion destinée aux enfants correspond à des émissions d'origine canadienne. Quant au public visé chez les enfants, près du tiers des heures de diffusion s'adressent plus spécifiquement aux enfants d'âge pré-scolaire près du quart aux enfants âgés de 6 à 11 ans et 44% à l'ensemble des enfants.

CFTM (TVA)

La station CFTM met à l'horaire 9 émissions destinées aux enfants dont trois émissions diffusées du lundi au vendredi ("Le château des enfants", "Les satelipopettes" et "La bande à Nimée"). Ces 9 émissions totalisent 10 1/2 heures de diffusion ce qui représente près du dixième du temps total de diffusion de CFTM.

En ce qui concerne le contenu des émissions pour enfants diffusées par CFTM, on relève une émission à caractère plus éducatif ("Le château des enfants"), une émission axée sur le jeu ("les satelipopettes") et une dramatique ("Skippy"). Les six autres émissions pour enfants sont des dessins animés.

Un peu moins de la moitié du temps de diffusion des émissions pour enfants diffusées par CFTM est d'origine canadienne. Pour ce qui est des groupes d'âge visé chez les enfants, avec l'émission régulière "Le château des enfants", CFTM consacre aux pré-scolaires près du quart de son temps de diffusion pour enfants. Près de 30% des heures de diffusion sont destinées plus particulièrement aux enfants âgés de 6 à 11 ans et 48% s'adressent à l'ensemble des enfants (2 à 11 ans).

CIVM (Radio-Québec)

La station CIVM offre aux enfants 4 émissions différentes dont deux sont des émissions régulières ("Passe-Partout" et "Marché aux images"). Ces émissions occupent 15 heures de diffusion dont 4 1/2 heures correspondent à une rediffusion de la même émission dans la même journée ("Le marché aux images"). Les heures de diffusion pour enfants constituent 15% du temps total de diffusion de CIVM.

La station CIVM attribue la plus grande part (84%) de son temps de diffusion pour enfants à des émissions d'origine canadienne. En termes de public visé chez les enfants, avec "Passe-Partout", CIVM consacre près du quart de son temps de diffusion pour enfants aux pré-scolaires et plus des trois quarts aux enfants âgés de 2 à 11 ans. CIVM ne diffuse aucune émission destinée plus particulièrement aux enfants âgés de 6 à 11 ans.

Télévision française au Québec (canal 99)

TVFQ offre par l'entremise des compagnies de câble, sur une base hebdomadaire, environ 100 heures de programmation dont la moitié est constituée de reprises d'émissions diffusées la veille. Au total, TVFQ consacre aux jeunes 9 heures et demi de diffusion par semaine dont 7 heures et demi sont destinées plus spécifiquement aux enfants, ce qui représente à peu près 8% du temps total de diffusion de la station. Rappelons que la moitié des heures de diffusion sont des reprises d'émissions diffusées la veille (3 heures 3/4 d'émissions pour enfants originales et 3 heures 3/4 de reprises).

La station française propose en semaine aux enfants une émission régulière d'une durée d'une demi-heure, "Le village en nuages". Cette émission à contenu éducatif s'apparente à "Sesame Street" et s'adresse aux enfants de 2 à 11 ans. Le samedi, TVFQ présente "30 millions d'amis", une émission d'une demi-heure qui traite du monde animal sous forme de reportages et d'anecdotes. Le dimanche, TVFQ met à l'horaire une émission de divertissement pour les enfants "L'école des fans" d'une durée d'une demi-heure. En termes de public visé chez les enfants, les trois émissions s'adressent à des enfants de niveau primaire (6 à 11 ans). L'émission "Le village dans les nuages" est aussi destinée aux enfants d'âge pré-scolaire (2 à 5 ans). Enfin, les émissions pour enfants diffusées à TVFQ sont toutes produites en France et proviennent de l'une ou l'autre des trois grandes chaînes françaises TF1, Antenne 2 et FR3. Il est fortement question que ce service soit éventuellement remplacé par la chaîne européenne TV5 diffusée par satellite.

Le réseau Vidéotron

Le réseau Vidéotron Ltée, par l'entremise de ses filiales Câblevision Vidéotron Ltée et Télécâble Vidéotron Ltée, offre à ses abonnés (environ 600 000 foyers abonnés en 1985) un canal spécialisé pour les jeunes, TVJQ (la Télé des jeunes).

Actuellement, l'accès de TVJQ se limite aux régions environnantes de Montréal et de Québéec. Toutefois, au mois de novembre dernier, le Groupe Vidéotron Ltée adressait au CRTC une demande de licence "réseau" pour la Télé des jeunes afin d'élargir le

territoire de diffusion de leur programmation Jeunesse. Ce canal s'adresse à un public âgé de 3 à 25 ans et diffuse tous les jours de 6h du matin à minuit. Les émissions destinées aux enfants (3 à 10 ans) sont toutefois regroupées entre 6h et 20h.

En termes de groupe d'âge visé chez les enfants, la Télé des jeunes accorde une grande importance aux enfants d'âge pré-scolaire (3 à 5 ans). En effet, 58 heures de diffusion sont consacrées à des émissions s'adressant aux enfants âgés de 3 à 5 ans ce qui représente près de 60% des 98 heures diffusées au cours de la semaine de 6h à 20h. Quant aux enfants âgés de 6 à 10 ans, TVJQ diffuse, sur une base hebdomadaire, 26 heures d'émissions qui leur sont destinées ce qui correspond à un peu plus du quart des heures diffusées entre 6h et 20h.

En ce qui concerne la provenance des émissions destinées aux enfants, environ 14% des heures de diffusion allouées pour ces émissions est consacré à des émissions ayant un contenu canadien et ce, pour les émissions s'adressant aux enfants de 3 à 5 ans comme à ceux de 6 à 10 ans. Le pourcentage de contenu canadien est plus élevé lorsqu'on considère les autres tranches horaires destinées aux 13 à 25 ans.

Soulignons aussi que le contenu des émissions destinées aux enfants est plutôt axé sur le divertissement. On y retrouve surtout des bandes dessinées, des marionnettes et des jeux.

Le groupe Vidéotron offre aussi à ses abonnés l'accès à TV Ontario (Montréal seulement) et à TVFQ (Montréal et Québec).

TV Ontario

La programmation Jeunesse de TV Ontario est traitée en grande partie dans la section anglaise de ce chapitre. Il importe toutefois de souligner que cette chaîne consacre 17% de son temps de diffusion à des émissions de langue française. Au cours de la saison 1984-85, TV Ontario a produit près de 35 heures d'émissions en langue française destinées aux jeunes. Soulignons que TV Ontario mettra sur pied une chaîne exclusivement de langue française et ce, au début de 1987 selon leurs prévisions.

Quatre-Saisons

Au mois de septembre dernier, Quatre-Saisons s'est vue accorder une licence de télédiffusion qui lui permettra de diffuser sa programmation dans la région de Montréal.

Suivant la demande de licence formulée auprès du CRTC au mois de janvier 1985, [illegible] Quatre-Saisons s'engageait à diffuser 8 1/2 heures d'émissions s'adressant plus particulièrement aux jeunes.

> "Nous prenons le pari de refléter leur univers, en mettant en ondes le samedi, six heures d'émissions qui leur sont destinées et en semaine, une demi-heure tous les jours" (p. 99).

Le samedi, Quatre-Saisons débute la diffusion de ses émissions Jeunesse à 13h 30 avec "Animauville". Une émission d'une durée d'une heure qui a pour but de faire découvrir et mieux connaître aux enfants le monde animal.

Ciné-Jeunesse suivrait à 14h 30 avec la présentation de films et de mini-séries s'adressant aux 8 à 12 ans et provenant de tous les pays du monde.

Les trois autres émissions mises à l'horaire le samedi par la station s'adresseraient plus spécifiquement aux adolescents: "L'encyclopédie en images", "Vidéo-club" et "interdit d'interdire.

En résumé, le réseau Quatre-Saisons propose six (6) émissions destinées aux jeunes. Trois émissions s'adresseraient plus spécifiquement aux enfants, ce qui représenterait environ 7% du nombre total d'heures diffusées chaque semaine par Quatre-Saisons (77 heures prévues). De ces 5 heures de diffusion d'émissions destinées aux enfants, 3 heures et demi seraient produites au Canada.

5. Les productions canadiennes disponibles sur le marché

Au mois de septembre 1985, l'Institut de radio-télévision pour enfants (IRTE) publiait un répertoire des films et vidéos pour enfants produits au Canada de 1980 à 1985. L'objet de cette section est de présenter, à partir de l'inventaire réalisé par l'IRTE, un aperçu des ressources disponibles dans le domaine des productions audiovisuelles destinées à la programmation télévisée pour enfants.

Il est important de préciser que les informations présentées dans le répertoire de l'IRTE ne sont pas toujours suffisamment exhaustives pour permettre une classification précise des productions canadiennes particulièrement en ce qui concerne les groupes d'âge visés par les productions. Reste toutefois que le répertoire de l'IRTE présente de nombreux mérites. Il permet, entre autres, de dégager un portrait assez représentatif des types de productions actuellement disponibles sur le marché de même que d'identifier les différents intervenants impliqués dans les processus de production et de distribution.

Parmi les productions canadiennes inventoriées par l'IRTE, nous avons retenu pour les fins de cette présentation, uniquement les productions de langue française, en partie ou en totalité, et les productions qui peuvent s'adresser indifféremment à un public francophone ou anglophone lorsqu'elles ne comportent pas d'éléments identifiés à une langue en particulier. Au total, 114 productions répondaient à ces critères.

Cette section se divise en deux parties. La première traite des productions canadiennes disponibles selon leur format, leur genre et selon le groupe d'âge visé. Dans la seconde partie, on identifie les sources de production et les scurces de distribution.

Les productions canadiennes disponibles

Les productions canadiennes examinées se répartissent en trois catégories:

- Les feuilletons télévisés (n=52) qui représentent 46% des productions canadiennes;
- Les émissions spéciales, longs-métrages et émissions uniques (n=31), 27%;
- Les courts-métrages (n=31), 27%

Selon le format

Chacune des trois catégories de production identifiées précédemment peut comporter jusqu'à sept différents types de format: dramatique, information, documentaire, émission variée, conte, interview/talk-show et quiz. Les productions canadiennes ne correspondant pas à l'un de ces sept formats ont été regroupées sous "autres".

Le tableau 3 rapporte pour chacun des huit types de format, le nombre de productions canadiennes correspondant et ce, pour chacune des trois grandes catégories de production.

INSERER TABLEAU 3

Si l'on considère l'ensemble des productions canadiennes, on constate que les dramatiques représentent la part la plus importante des productions canadiennes (41%) et ce, particulièrement pour la catégorie des émissions spéciales, longs-métrages, émissions uniques de même que pour celles des feuilletons télévisés. La prépondérance des dramatiques est, un peu moins marquée pour les courts-métrages où la proportion de contes et de dramatiques est à peu près équivalente. Viennent ensuite les émissions d'informations qui constituent 17% des productions canadiennes. Précisons que les émissions d'informations se retrouvent presqu'exclusivement dans les catégories feuilletons télévisés et courts-métrages. L'importance relative des documentaires (17%) est équivalente à celle des émissions d'information et les contes que l'on retrouve principalement dans la catégorie des courts-métrages et qui représentent 13% des productions canadiennes. Quant aux autres formats identifiés, les productions correspondant à chacun d'eux ont une valeur relative inférieure à 10%.

Selon le genre

Le répertoire de l'IRTE rapporte cinq genre de productions canadiennes: réel (traduction de "Live Action"), animation, marionnettes, réel et marionnettes, réel et animation. Le tableau 4 identifie, pour chacun des cinq genres, le nombre de productions canadiennes correspondant et ce, pour chacune des trois grandes catégories de production.

INSERER TABLEAU 4

On remarque que les productions canadiennes se regroupent principalement sous le genre réel (68%) et animation (22%) avec une nette prépondérance du genre réel. Soulignons que le genre marionnettes est très peu favorisé par les producteurs canadiens, seulement 5% des productions canadiennes recensées comportent des marionnettes.

Selon le groupe d'âge visé

Tel que déjà précisé, les différents groupes d'âge visé par les productions canadiennes et qui sont rapportés par l'IRTE ne représentent pas des catégories exclusives. Ainsi, certains groupes d'âge se chevauchent ce qui rend difficile l'établissement de comparaisons plus fines.

Le tableau 5 rapporte pour les différents groupes d'âge identifiés par l'IRTE, le nombre de productions qui leur sont destinées et ce, encore une fois pour chacune des trois catégories de production. Si l'on tient compte uniquement des productions destinées exclusivement aux enfants d'âge pré-scolaire, on constate que ceux-ci sont les moins considérés comme groupe distinct chez les jeunes: seulement 7% des productions canadiennes leur sont spécifiquement adressées. Toutefois, si on ajoute les productions qui sont aussi destinées aux pré-scolaires (pré-scolaire à 12 ans et pré-scolaire à 17 ans), cette proportion atteint 26%. Quant aux enfants âgés de 6 à 12 ans, près du quart des productions canadiennes visent spécifiquement ce public et si on tient compte des autres productions destinées aux enfants de 6 ans et plus, cette proportion passe à 56%.

INSERER TABLEAU 5

Les scurces de production et de distribution

Les compagnies indépendantes représentent la principale source de production. La majorité d'entre elles se retrouvent sur l'île de Montréal. Quant aux sources de distribution, on compte présentement douze distributeurs de productions audiovisuelles destinées aux enfants dont sept sont des succursales de l'Office National du Film. L'appendice A présente le relevé des producteurs et diffuseurs impliqués dans les productions canadiennes traitées dans cette section.

En résumé, on constate donc une diversité d'émissions pour enfants surtout limitée aux dramatiques et dans une moindre mesure à l'information et le documentaire. Le genre réel (Live action) semble "surreprésenté" et ceci surtout en fonction des émissions comportant des marionnettes et de l'animation. En ce qui concerne les groupes d'âge, il paraît s'y dessiner une tendance de ne pas viser un groupe particulier tel que les pré-scolaires ou les 13 à 17 ans mais plutôt d'englober plusieurs de ces sous-groupes ensemble (e.g. 6 à 17 ans). Ceci désavantage particulièrement le groupe pré-scolaire.

Tableau 3

Nombre de productions canadiennes
selon le format

Format	Catégories			Ensemble des Productions
	Feuilletons télévisées	Emissions spéciales, longs métrages, émissions uniques	Courts métrages	
Dramatique	17	22	8	47 (41%)
Information	13	1	5	19 (17%)
Documentaire	9	4	5	18 (17%)
Conte	4	2	9	15 (13%)
Emission variée	7	1	1	9 (7%)
Interview Talk-Show	1	-	-	1 (1%)
Quiz	1	-	-	1 (1%)
Autres	-	1	3	4 (3%)
Total	52	31	31	114 (100%)

Tableau 4

Nombre de productions canadiennes selon le genre

Genre	Catégories			Ensemble des productions canadiennes
	Feuilletons télévisées	Emissions spéciales, courts-métrages, émissions uniques	Courts métrages	
Réel ("live action")	35	26	17	78 (68%)
Animation	9	2	14	25 (22%)
Marionnettes	1	1		2 (2%)
Réel et marionnettes	3	-		3 (3%)
Réel et animation	4	2		6 (5%)
Total	52	31	31	114 (100%)

Tableau 5

Nombre de productions canadiennes selon le groupe d'âge visé

Groupes d'âge	Catégories			Ensemble de productions canadiennes
	Feuilletons télévisées	Emissions spéciales, longs métrages, émissions uniques	Courts métrages	
Préscolaire	6	1	1	8 (7 %)
Préscolaire à 12 ans	4	7	8	19 (17%)
Préscolaire à 17 ans		1	1	2 (2%)
6 - 12 ans	15	5	7	27 (24%)
6 - 17 ans	13	11	13	37 (32%)
13 - 17 ans	14	6	1	21 (18%)
Total	52	31	31	114 (100%)

6. La programmation pour enfants à Radio-Canada TVA et Radio-Québec à l'automne 1985

Cette troisième section examine dans un premier temps la programmation pour enfants offerte à l'automne 1985 par les trois principaux réseaux francophones (Radio-Canada, TVA et Radio-Québec) et ce, selon différents paramètres tels le nombre d'heures de diffusion des émissions pour enfants, l'accessibilité de ces émissions, leur provenance, leur genre et le public visé chez les enfants. En second lieu, on situe l'écoute de la programmation pour enfants diffusée par ces trois réseaux dans l'ensemble de l'écoute des enfants âgés de 2 à 11 ans.

6.1 L'offre

Les émissions pour enfants offertes par chacun des trois réseaux ne sont pas toujours diffusées à travers l'ensemble du territoire de diffusion du réseau. Ces émissions ne sont pas non plus nécessairement diffusées aux mêmes périodes horaires (par exemple, les différentes stations du réseau TVA ne diffusent pas à la même heure leurs émissions pour enfants). Il est alors préférable de se restreindre à un seul territoire géographique dans lequel les mêmes émissions sont offertes aux mêmes périodes horaires à la population qui y appartient. Nous avons choisi l'agglomération urbaine de Montréal et par conséquent, la description de l'offre de programmation pour enfants présentée ci-après réfère à celle de CBFT, CFTM et CIVM. De plus, comme la programmation offerte par chacune des trois stations est sujette à des modifications au cours d'une saison, la description rapportée porte sur une moyenne de trois semaines (17 au 23 octobre, 31 octobre au 6 novembre et 7 au 13 novembre 1985) qui correspondent d'ailleurs aux

semaines de sondages BBM dont les estimations d'auditoire seront rapportées en seconde partie de cette section.

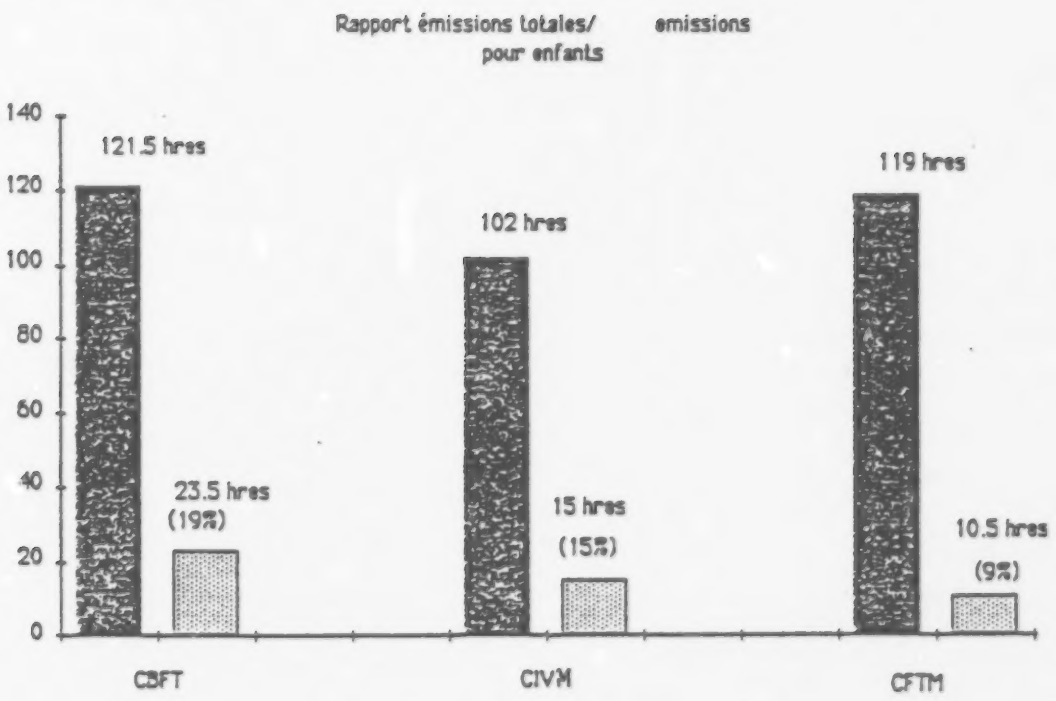
La programmation pour enfants est examinée selon différents paramètres: le nombre d'heures de diffusion des émissions pour enfants, l'accessibilité de ces émissions, leur provenance, leur genre et le public visé chez les enfants.

Le nombre d'heures de diffusion: Au total, sur une base hebdomadaire, 49 heures de programmation pour enfants sont diffusées par CBFT, CFTM et CIVM. C'est la station CBFT qui consacre le plus grand nombre d'heures aux émissions pour enfants, 23 1/2 heures. Vient ensuite CIVM qui y consacre 15 heures de son temps de diffusion. Précisons toutefois que sur ces 15 heures, 4 1/2 heures de diffusion correspondent à des rediffusions de mêmes émissions dans la même journée. Ainsi, si on exclut les heures de rediffusion, le nombre d'heures allouées aux enfants par cette station passe à 10 1/2 heures. Enfin, CFTM diffuse chaque semaine 10 1/2 heures d'émissions destinées aux enfants.

La figure 1 illustre le nombre d'heures consacrées par chacune des trois stations à la programmation pour enfants comparativement au temps total de diffusion. CBFT alloue 19 % de son temps de diffusion à des émissions s'adressant aux enfants, CIVM, 15% si on tient compte des heures de rediffusion et CFTM, 9%. Il est à remarquer que seules deux émissions: Passe-Partout et Marché aux images par le biais de reprise et de rediffusion comptent pour environ le tiers (16.5 heures) des 49 heures de la programmation pour enfants.

L'accessibilité des émissions: S'il est vrai que les trois stations diffusent chaque semaine 49

Figure 1


Rapport émissions totales/ emissions pour enfants
140
120
100
80
60
40
20
0
121.5 hres
23.5 hres (19%)
102 hres
15 hres (15%)
119 hres
10.5 hres (9%)
CBFT
CIVM
CFTM

heures d'émissions destinées aux enfants, ces derniers ne peuvent en fait consommer ces 49 heures d'émissions à moins de recourir à l'enregistrement par vidéo-cassettes. En effet, à certaines périodes horaires, deux ou encore les trois stations diffusent en même temps des émissions s'adressant aux enfants. C'est là qu'intervient le concept d'accessibilité qui réfère au nombre d'heures effectivement accessibles aux enfants.

Le tableau 6 permet de comparer le nombre d'heures diffusées par les stations et le nombre d'heures effectivement accessibles au cours d'une semaine. Du lundi au vendredi, les trois stations diffusent 33 3/4 heures de programmation pour enfants mais ceux-ci ne peuvent en fait consommer que 23 1/4 heures. Le samedi, 11 1/2 heures sont diffusées et 7 heures sont accessibles. Le dimanche, seules CBFT et CIVM offrent des émissions pour enfants et comme elles sont diffusées à des périodes horaires différentes, les 3 3/4 heures diffusées sont accessibles aux enfants. Au total, sur une base hebdomadaire, environ 70% des heures diffusées sont accessibles. Enfin, soulignons que CIVM contribue pour une large part à une plus grande accessibilité de la programmation pour enfants. En effet, la plupart des émissions de CIVM destinées aux enfants sont diffusées à des périodes horaires différentes de celles privilégiées par CBFT et CFTM.

INSERER TABLEAU 6

La provenance et le genre des émissions pour enfants: Le tableau 7 rapporte le nombre d'heures de diffusion des émissions destinées aux enfants selon leur provenance et leur genre.

La provenance: On remarque en premier lieu que les trois stations consacrent au total, sur une base hebdomaire, 29 1/2 heures de diffusion à des émissions d'origine canadienne ce qui représente 60% du temps total de diffusion des émissions pour enfants offertes par les trois stations. C'est la station CIVM qui attribue la plus grande part de son temps de diffusion destiné aux enfants à des émissions d'origine canadienne soit, 87%. Cette proportion est plus faible à CBFT et CFTM qui allouent toutes deux environ 48% de leur temps de diffusion pour enfants à des émissions provenant du Canada (Figure 2).

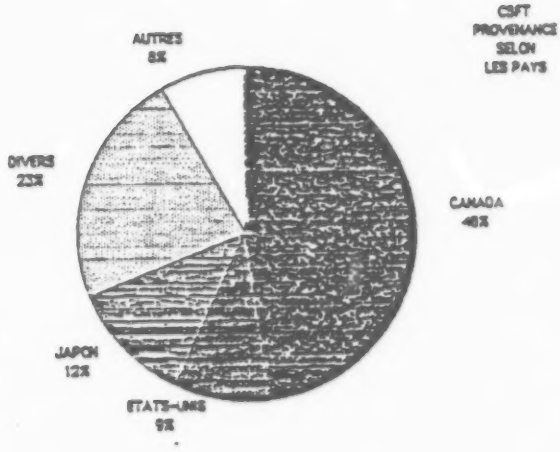
En ce qui concerne les émissions d'origine étrangère, soulignons que les trois stations consacrent 5 1/4 heures par semaine à des productions japonaises qui ont d'ailleurs connu un grand essor au cours des dernières années. Les heures de diffusion correspondant à des productions américaines sont moins élevées soit, 3 1/2 heures.

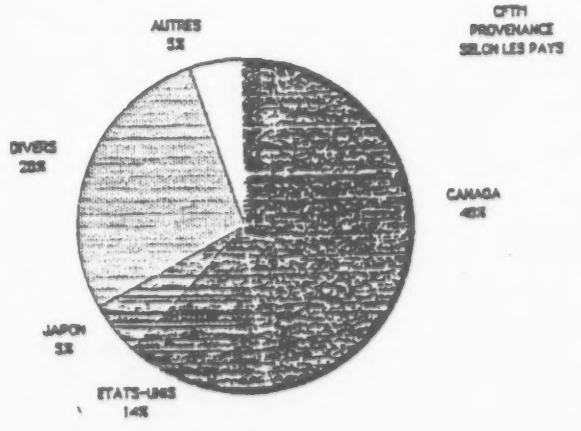
INSERER TABLEAU 7

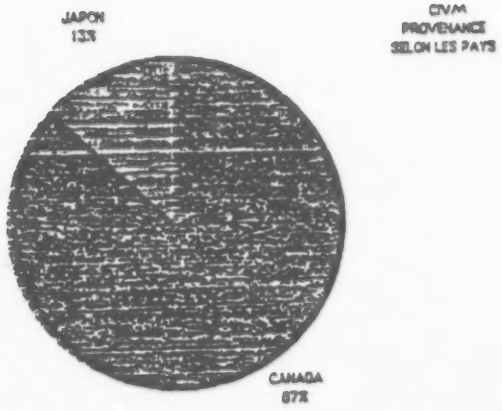
Le genre: Tel que l'indique le tableau 7, un peu plus de la moitié (55%) du temps consacré par les trois stations à des émissions pour enfants correspondent à des dessins animés. La station CIVM alloue la plus grande part de son temps de diffusion pour enfants à des dessins animés (77%) alors que CBFT et CFTM consacrent à ce genre d'émissions près de la moitié de leur temps de diffusion destiné aux enfants (respectivement 45% et 48%).

Les trois stations consacrent un peu près le même nombre d'heures aux émissions du genre réel (11 1/2 heures) et réel + marionnettes (10 3/4 heures). CIVM ne

Figure 2


CSFT
PROVENANCE
SELON
LES PAYS
AUTRES
8%
DIVERS
23%
CANADA
48%
JAPON
12%
ETATS-UNIS
9%


CFTH
PROVENANCE
SELON LES PAYS
AUTRES
5%
DIVERS
28%
CANADA
46%
JAPON
5%
ETATS-UNIS
14%


JAPON
13%
CIVM
PROVENANCE
SELON LES PAYS
CANADA
87%

diffuse aucune émission du genre réel alors que CBFT alloue 6 heures et CFTM 5 1/2 heures de diffusion à des émissions de ce genre. Pour ce qui est du genre réel + marionnettes, CFTM ne diffuse aucune émission de ce genre alors que CBFT y consacre 7 1/4 heures et CIVM, 3 1/2 heures. Soulignons aussi qu'aucune des trois stations ne diffuse d'émissions du genre exclusivement marionnettes (Figure 3).

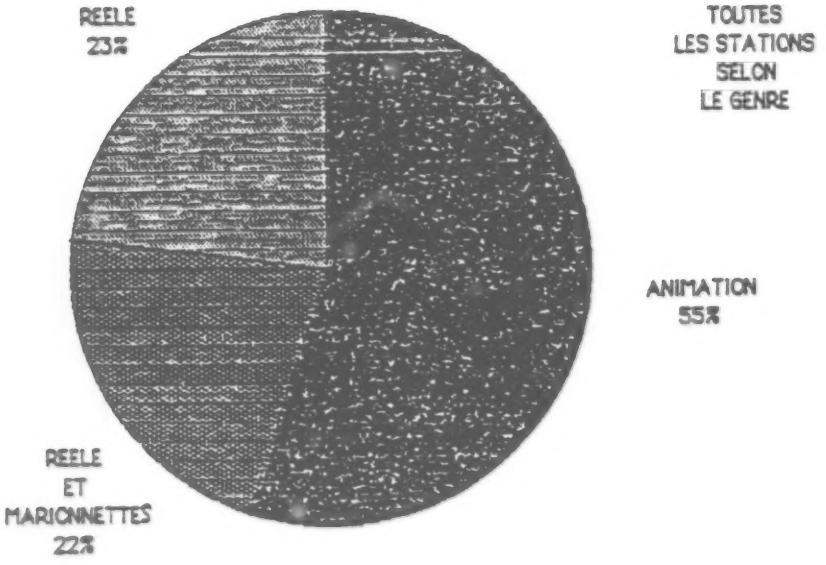
Le public visé chez les enfants: Le tableau 8 présente le nombre moyen d'heures de diffusion des émissions pour enfants selon les groupes d'âge visés chez les enfants. On observe que les trois stations consacrent au total 13 1/4 heures par semaine à des émissions destinées spécifiquement à des enfants d'âge pré-scolaire ce qui représente 27% du temps total de diffusion des émissions pour enfants diffusées par les trois stations. Soulignons que les heures de diffusion de l'émission "Passe-Partout" diffusée à la fois par CBFT et CIVM constituent plus de la moitié (7 heures de diffusion par semaine) du temps de diffusion des émissions destinées aux pré-scolaires.

INSERER TABLEAU 8

La station CBFT consacre proportionnellement une part un peu plus importante de son temps de diffusion aux pré-scolaires soit 32% alors que CFTM leur consacre 24% de son temps de diffusion pour enfants et CIVM, 23%.

En ce qui a trait aux émissions destinées plus particulièrement aux enfants âgés de 6 à 11 ans, CIVM ne diffuse aucune émission destinée spécifiquement à ce groupe d'âge alors que CBFT leur consacre 6 heures par

Figure 3


REELE
23%
TOUTES
LES STATIONS
SELON
LE GENRE
ANIMATION
55%
REELE
ET
MARIONNETTES
22%

semaine et CFTM 3 heures. Ainsi, au total 9 heures de diffusion s'adressent aux enfants âgés de 6 à 11 ans ce qui représente 18% du temps total de diffusion des émissions pour enfants diffusées par les trois stations (Figure 4).

La catégorie pré-scolaire à 12 ans réfère en fait aux dessins animés diffusés par les trois stations. Ce genre d'émissions ne vise pas un sous-groupe d'âge particulier et s'adresse plutôt à l'ensemble des enfants. Au total, les trois stations diffusent 26 3/4 heures de dessins animés ce qui représente 55% du temps total de diffusion destiné aux enfants.

6.2 La réception

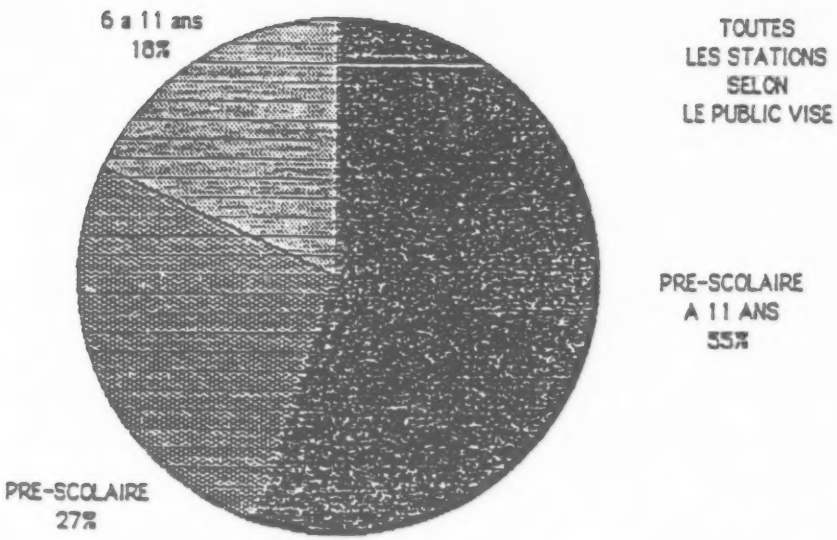
Après avoir étudié l'offre de la programmation pour enfants à CBFT, CIVM et CFTM, il importe maintenant d'évaluer l'écoute ou la réception de cette offre auprès des enfants. Pour ce faire, on présente dans un premier temps des données plus générales portant sur l'écoute par les enfants dans son ensemble. Par la suite, on s'attardera plus particulièrement à l'écoute des émissions pour enfants. Enfin, on examine la dynamique de l'écoute des enfants en fonction des périodes horaires de diffusion des émissions pour enfants.

Avant de débuter, il importe au préalable de présenter et de définir les mesures qui seront utilisées dans cette section.

Mesures utilisées

Les estimations d'auditoire présentées dans cette section proviennent des sondages de la firme BBM

Figure 4


6 a 11 ans
18%
TOUTES
LES STATIONS
SELON
LE PUBLIC VISE
PRE-SCOLAIRE
A 11 ANS
55%
PRE-SCOLAIRE
27%

(Bureau of Measurement) réalisés au cours de l'automne 1985. Tel que mentionné, les périodes couvertes par ces sondages allaient du 17 au 23 octobre 1985 et du 31 octobre au 13 novembre 1985.

Définition des mesures

Le "volume d'écoute" est le nombre d'heures passées à regarder la télévision (ou une station ou une émission) par une population.

La part du volume d'écoute" est le rapport (exprimé en pourcentage) entre le volume d'écoute d'une station (ou d'une émission) et le volume d'écoute total.

La "durée d'écoute" est le nombre d'heures passées à regarder la télévision (ou une station ou une émission) par une personne-type d'une population.

La "portée" est le nombre de personnes d'une population ayant regardée la télévision (ou une station ou une émission) au moins lors d'un quart d'heure de diffusion. La "portée relative" exprime le pourcentage qui représente ces personnes dans l'ensemble de leur groupe.

L'écoute générale de la télévision et des stations CBFT, CFTM et CIVM

Si on consulte le tableau 9, on observe que les enfants ont consacré en moyenne, à l'automne 1985, 7 553 000 heures à l'écoute de la télévision. La presque totalité des enfants de l'agglomération urbaine de Montréal (99%) ont regardé la télévision au moins lors d'un quart d'heures et en moyenne, un enfant-type a regardé 20.8 heures de télévision par semaine.

INSERER TABLEAU 9

En ce qui concerne l'écoute des trois stations, on remarque que les enfants consacrent un plus grand nombre d'heures à CBFT (1 956 000 heures). Cette station rejoint aussi une proportion plus grande d'enfants (72%) et sa durée d'écoute hebdomadaire est aussi plus élevée (7.4 heures). Les enfants consacrent 21% de leurs heures d'écoute à CFTM et en moyenne, un enfant-type regarde cette station 6.7 heures par semaine. Quant à CIVM, le volume d'écoute de cette station est beaucoup plus faible (554 000 heures) ce qui s'explique surtout par le fait que la durée d'écoute de cette station est nettement inférieure à celle des deux autres stations.

L'écoute des émissions pour enfants diffusées à CBFT, CFTM ET CIVM

Si on consulte le tableau 10, on remarque en premier lieu que les enfants francophones consacrent, sur une base hebdomadaire, 1 774 000 heures d'écoute à des émissions qui leur sont destinées ce qui représente un peu plus de 40% de leurs heures totales d'écoute aux trois stations francophones. Ainsi, la majorité des émissions regardées par les enfants ne leur sont pas spécifiquement destinées.

On constate de plus que le volume d'écoute des émissions pour enfants à CBFT (1 126 000 heures) est nettement supérieur à celui des deux autres stations (CIVM, 386 000 heures et CFTM, 262 000 heures). Ceci s'explique en partie par le plus grand nombre d'heures d'émissions présentées à CBFT.

INSERER TABLEAU 10

Enfin, on observe que les enfants consacrent plus de la moitié de leur temps d'écoute à CBFT et une proportion encore plus élevée à CIVM (respectivement 58% et 70%) à regarder des émissions qui leur sont destinées. La part du volume d'écoute des émissions pour enfants est beaucoup plus faible à CFTM. En effet, les enfants consacrent aux émissions qui leur sont destinées seulement 16% de leur temps d'écoute total à cette station.

L'écoute des émissions pour enfants en fonction du volume d'écoute et la densité

Si l'on consulte l'indice du volume d'écoute, il apparaît clairement qu'une station qui offre un nombre supérieur d'heure récolte un nombre supérieur d'écoute. Or, une station pourrait offrir un nombre limité d'heures et pourtant récolter un taux très élevé d'auditeurs par émission. Afin de tenir compte de ce rapport et en mesurer la "performance" des émissions dans son ensemble, nous avons calculé à cette fin un indice de "densité". Le tableau 11 nous indique que CBFT rejoint en moyenne un auditoire qui est près du double de celuirejoint par les autres stations. Quant à CFTM et CIVM, ceux-ci rejoignent à peu près le même nombre d'auditeurs. Dans le cas de Radio-Québec, cependant, s'il n'était d'une émission ("marché aux images") son indice serait de beaucoup plus élevé étant donné la popularité de "Passe-Partout". Ceci est particulièrement évident lorsqu'on observe les chiffres pour l'auditoire pré-scolaire de Radio-Québec. Quant à CBFT et CFTM ce

sont de façon presqu'équivalente les auditoires pré-scolaires et pré-scolaires à 11 ans qui sont les plus élevés.

INSERER TABLEAU 11

En résumé, on constate que l'auditoire enfant n'est pas complétement insensible à la quantité d'émissions qu'on lui offre. En effet, son écoute paraît être plus fidèle (nombre d'enfants/émissions) envers la station qui lui en offre le plus. La valeur et l'attrait d'une émission de qualité (e.g. Passe-Partout à CIVM) demeurent aussi confirmés par ces chiffres.

La densité selon la provenance et le genre des émissions pour enfants

Les mêmes analyses ont été réalisées pour chacune des émissions pour enfants en fonction de l'origine de la production. Le tableau 12 nous indique pour CBFT que ce sont les émissions d'origine japonaise, (qui constituent un peu plus de 10% de l'offre totale) qui viennent au premier rang (82 000). Les productions canadiennes qui représentent près de la moitié de l'offre présentent un indice de (50 000).

A Radio-Québec, ce sont les productions canadiennes (89 000) qui ont l'indice le plus élevé. A CFTM, on retrouve dans l'ordre les productions d'origine diverse (34 000), les productions japonaises (24 000) et les productions canadiennes (22 000).

A titre indicatif, on peut préciser qu'en plus de cette consommation des émissions étrangères présentées en français, les enfants francophones (2 - 11 ans)

consacrent dans l'agglomération urbaine de Montréal environ 16% de leur temps d'écoute aux stations anglophones.

Si l'on regarde ces analyses en fonction du genre d'émission, on constate que ce sont les émissions du genre "Réel et marionnette" qui sont de loin les plus performantes (69 000). Au second rang, vient l'animation et particulièrement celle du Japon (28 000).

INSERER TABLEAU 12

En résumé, on observe donc que les enfants francophones sont des plus intéressés par les émissions du genre "Réel et marionnette" qui sont exclusivement des productions canadiennes, on peut penser ici à Passe-Partout, Bobino, etc.. On pourrait d'ailleurs croire que ce sont probablement les enfants du groupe pré-scolaire qui sont les plus fidèles à ces émissions. Les émissions de dessins animés viennent en seconde position et particulièrement celles produites au Japon qui semblent maintenant déclasser, à ce chapitre, facilement les productions américaines. Parmi les plus populaires, on y retrouve Candy, Tao Tao, etc..

Grilles horaires

Une analyse globale des courbes d'écoute des enfants âgés de 2 à 11 ans révèle que la plus grande période de pointe est la période de quatre heures comprise entre 7h 30 à 11h 30, le samedi matin. En semaine, cette période se situe entre 15h 30 et 17h 30.

Afin d'avoir un aperçu un peu plus qualitatif de la programmation et ceci en fonction de la grille horaire, nous présentons ici quelques créneaux horaires types qui sont offerts aux enfants de la région de Montréal sur les 3 principaux réseaux francophones (figure 5).

De toute évidence, sur semaine on constate que l'émission Passe-Partout génère à elle seule une partie importante du volume d'écoute. Les émissions du bloc de 4 heures p.m à CBFT génère aussi beaucoup d'intérêts. A remarquer que ces émissions sont des productions canadiennes. On constate cependant que les choix au niveau de l'offre demeurent limités.

Le samedi matin c'est CBFT qui assure la majeure partie de la programmation avec CFTM en fin de matinée. En fin d'après-midi, chaque station offre aussi 1 ou 2 émissions pour enfants (Figure 6).

Au niveau des cotes d'écoute, il ressort de façon très évidente que les enfants savent à quel canal il faut synthoniser pour avoir des contenus qui leur sont destinés. D'autant plus et quoique ceci n'est pas indiqué dans cette grille, que ces émissions sont encadrées par un magazine où il y a une animatrice qui prend contact périodiquement avec les enfants et qui suit l'évolution des émissions avec eux tout au long de la matinée. Cette stratégie semble bien réussir et nous démontre que les enfants réagissent positivement lorsqu'on assure la continuité et qu'on établit un lien de familiarité avec eux.

Figure 5

Grille de programmation et cote d'écoute pour les 2 - 11 ans

	Cote totale	Jour de la semaine (Mercredi)	RADIO-CANADA CBFT	Cote	TVA CFTM	Cote	RADIO-QUEBEC CIVM	Cote
(lundi-vendredi)	6	9:30 - 10:00	Fariboles*		--		--	
	17	10:00 - 10:15	--		--		--	
	18	10:15 - 10:30	Passe Partout	(18)	--		--	
	18	10:30 - 10:45	Passe Partout	(18)	--		Le marché aux images	(-)
	19	10:45 - 11:00	Bobino	(12)	--		Le marché aux images	(-)
	11	11:00 - 11:30	--		--		Le marché aux images	(-)
	18	11:30 - 12:00	Yogie et Cie	(5)	Au château des enfants	(9)	--	
(pour mercredi)	20	3:30 - 4:00 p.m	--		La bande animée	(12)	--	
	33	4:00 - 4:30	Félix et Ciboulette	(22)	Les satelli-popettes	(8)	--	
	32	4:30 - 5:00	Au Jeu	(24)	--		--	
	31	5:00 - 5:30	(Train 5 heures)	(4)	(Montréal direct)	(18)	--	
	28	5:30 - 6:00	(Train 5 heures)	(3)	(Montréal direct)	(17)	--	
	48	6:00 - 6:30	(Train 5 heures)	(3)	(Montréal direct)	(5)	Passe Partout	(37)

Figure 6

Grille de programmation et cote d'écoute pour les 2 - 11 ans

Samedi		Radio-Canada CBFT	Cote	TVA CFTM	Cote	RADIO-QUEBEC CIVM
	7:30 - 8:00	Animation illimitée	(35)	--		--
Cote totale						
52	8:00 - 8:30	Woody le Pic	(42)	--		--
59	8:30 - 9:00	Passe Partout	(48)	--		--
59	9:00 - 9:30	Taotao	(44)	--		--
54	9:30 - 10:00	Nils Holgerson	(40)	--		--
51	10:00 - 10:30	Alice aux Pays	(35)	Mini Pouss	(5)	--
41	10:30 - 11:00	Candy	(29)	Hello Moineau	(6)	--
25	11:00 - 11:30	Héros du samedi	(5)	Le défi des gobots	(12)	
18	11:30 - 12:00	Héros du samedi		Le petit prince orphelin	(9)	

Le dimanche entre 7h 30 et 9h 30 une tendance très similaire se présente. Ces deux jours de fin de semaine démontrent clairement comment la programmation francophone pour enfants, lorsque bien planifiée, résiste très bien à la compétition des réseaux américains qui ont pourtant d'important succès du coté anglophone.

6.3 Une vue évolutive du secteur

Un certain nombre de données ont pu être colligées afin de tracer depuis 10 ans l'évolution du secteur. Etant donné les contraintes de temps et la disponibilité des données, nous avons pu retenir que 3 points de comparaison soit les années 1976, 1980 et 1985. Ces données sont toutefois révélatrices et démontrent la nécessité d'analyser avec plus de nuance les statistiques globales qu'on rapporte dans les études. Ainsi à Radio-Canada, on constate que si le nombre d'heures de diffusion a augmenté dans le temps pour plus ou moins se stabiliser depuis quelques années autour de 22 à 23 heures/semaine, de façon globale, le nombre de productions maisons (incluant les productions originales et les reprises) n'a cessé de baisser passant de 40% à 29%. De plus, si l'on exclut les reprises, on observe que le nombre d'émissions maisons originales diffusées pour chacune de ces années, à lui aussi baissé dans le temps (Figure 7).

La station CFTM pour sa part, après avoir connu un sommet en 1980[1], par la suite, a baissé en nombre d'heures de diffusion pour se stabiliser en 1985 autour de 10 heures/semaine (Figure 8). En terme de productions maisons, les données d'une autre étude[2] sur l'évolution du nombre d'heures de production "locale" d'émissions pour enfants rapportent que depuis 1977, à l'exception de 1983, ces productions "locales" se sont toujours à CFTM à environ 5 heures/semaine. Quoique les modes de calculs peuvent varier quelque peu, il semblerait que le nombre de productions maisons ou locales sont comparables depuis plus de 10 ans.

Figure 7

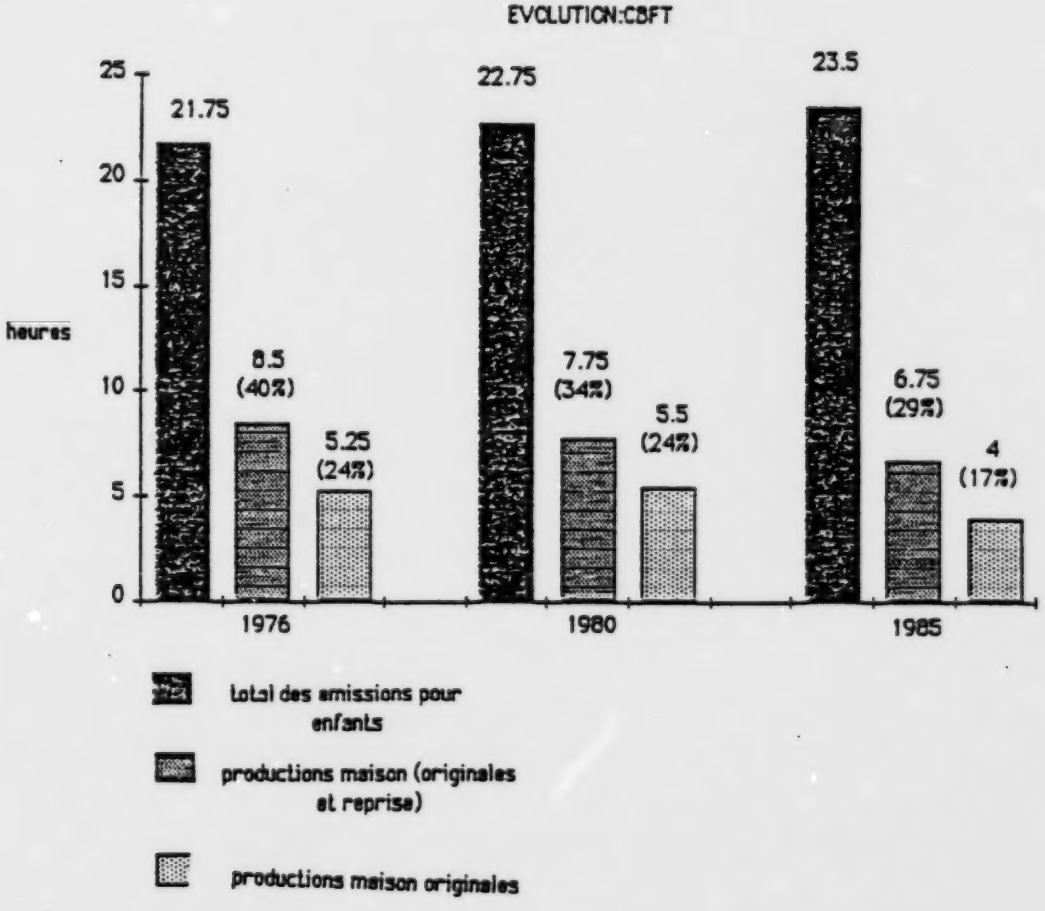
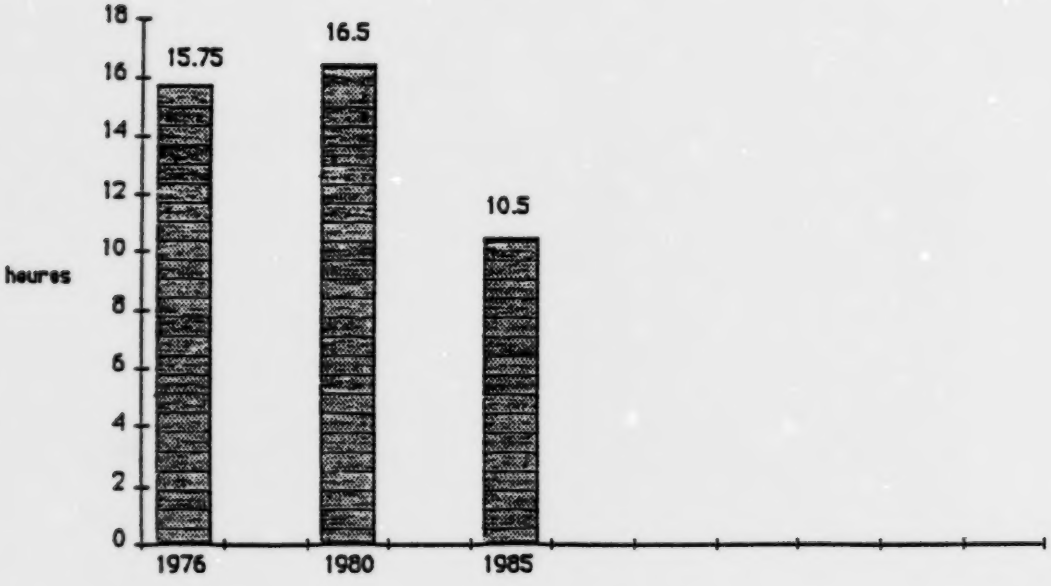

EVOLUTION:CBFT
heures
25
20
15
10
5
0
21.75
8.5
(40%)
5.25
(24%)
22.75
7.75
(34%)
5.5
(24%)
23.5
6.75
(29%)
4
(17%)
1976
1980
1985
total des emissions pour enfants
productions maison (originales et reprise)
productions maison originales

FIGURE 8

EVOLUTION: CFTM



En résumé, on observe ainsi que CBFT a continué à diffuser au cours de la dernière décennie un nombre d'heures d'émission pour enfants relativement élevé. Par contre, on remarque que les reprises se font plus courantes et les productions maisons moins nombreuses. La diversité et le choix des contenus ont aussi été quelque peu sacrifiés depuis les dernières années. CFTM, pour sa part, a diminué son nombre d'heures de diffusion d'émissions pour enfants qui s'est stabilisé à environ 10 heures/semaine. Par contre, sa contribution au niveau des productions locales n'aurait pas sensiblement variée depuis dix ans et demeure autour de 5 heures/semaine. Ce qui peut nous laisser croire que les heures de diffusion "sacrifiée" depuis 10 ans consistent tout probablement d'acquisitions américaines.

Radio-Québec pour sa part en plus de sa diffusion habituelle pour enfants a depuis quelques années ajouté à sa grille horaire quelques émissions ponctuelles pour enfants telles que celles présentées dans le cadre de Ciné-Cadeau pendant la période des fêtes.

1. Les données d'une autre étude: Etude de qualité et de quantité sur la programmation d'enfants depuis avril 1980; Stratégie 1984 rapporte qu'à l'automne 1981, soit plus d'un an après l'application de la loi 72, le nombre d'heures de programmation se chiffrait à 17,75 heures/semaine.

2. Les effets de l'abolition de la publicité destinée aux enfants dans la province de Québec, gouvernement du Canada, 1984 et 1985 (document interne)

Tableau 6

Nombre d'heures diffusées et nombre d'heures accessibles (en moyenne pour une semaine - automne 1985)
Emissions pour enfants - CBFT, CIVM , CFTM

	Nombre d'heures diffusées				Nombre d'heures accessibles
	CBFT	CIVM	CFTM	TOTAL	
di au diredi	14 1/4 h.	12 h.	7 1/2 h.	33 3/4 h.	23 1/4 h.
edi	7 h.	1 1/2 h.	3 h.	11 1/2 h.	7 h.
inche	2 1/4 h.	1 1/2 h.	-	3 3/4 h.	3 3/4 h
tal	23 1/2 h.	15 h.	10 1/2 h.	49 h.	34 h.

Tableau 7
La provenance et le genre des émissions destinées aux enfants. Nombre d'heures de diffusion à CBFT, CFTM, CIVN (en moyenne, au cours d'une semaine, aucours d'une semaine)
Automne 1985

	CBFT						CIVN						CFTM						3 stations					
	Canada	U.S.	Japon	Divers (1)	Autres (2)	Total	Canada	U.S.	Japon	Divers (1)	Autres (2)	Total	Canada	U.S.	Japon	Divers (1)	Autres (2)	Total	Canada	U.S.	Japon	Divers (1)	Autres	Total
Réel	4 h			1h 1/2	1/2 h	6 h							5h	1/2				5h 1/2	9	1/2h		1h 1/2	1/2 h	11h 1/2
Animation	1/4 h	2 h	2 3/4	4 h	1 h1/4	10 1/4	9h 1/2		2 h			11 1/2		1h	1/2	3h	1/2h	6 h	9h 3/4	3h	5 1/4	7h	1h 3/4	26 3/4
Réel et marion-nette	7h 1/4					7h 1/4	3h 1/2					3h 1/2							10h 3/4					10h 3/4
Total	11h 1/2	2 h	2 3/4	5h 1/2	1h 3/4	23 1/2	13h		2h			15h	5 h	1h 1/2	1/2 h	3h	1/2 h	10h 1/2	29h 1/2	3h 1/2	5h 1/4	8h 1/2	2h 1/4	49h
	48%	8%	12%	23%	9%		87%		13%				48%	14%	5%	28%	5%		60%	7%	11%	17%	5%	100%

(1) "Divers" réfère aux émissions dont la provenance varie au cours de la saison (par exemple: Ciné-Famille)
(2) "Autres" i.e. des pays autre que le Canada, Etats-Unis et Japon

Tableau 8

Le nombre d'heures de diffusion, en moyenne au au cours d'une semaine, selon le groupe d'âge visé par les émissions pour enfants

CBFT, CFTM, CIVM · Automne 1985

Groupes d'âge	CBFT	CIVM	CFTM	Les 3 stations
Pré-scolaire	7 1/4 h.	3 1/2	2 1/2	13 1/4 h.
5 à 11 ans	6 h.	-	3 h.	9 h.
Pré-scolaire à 11 ans	10 1/4 h.	11 1/2 h.	5 h.	26 3/4 h.
Total	23 1/2	15 h.	10 1/2 h.	49 h.

Tableau 9

Volume d'écoute hebdomadaire, part du volume d'écoute, portée relative et durée d'écoute hebdomadaire de la télévision et de CBFT, CFTM, CIVM - Population des 2 à 11 ans - Francophones et anglophones -

Agglomération urbaine de Montréal - Automne 1985

	Volume d'écoute hebdomadaire (hrs)	Part du volume d'écoute (%)	Portée relative (%)	Durée d'écoute hebdomadaire (hres)
Télévision (toutes les stations)	7 553 000 hres	100%	99%	20.8 hres
CBFT	1 956 000 hres	26%	72%	7.4 hres
CFTM	1 618 000 hres	21%	65%	6.7 hres
CIVM	554 000 hres	7%	52%	2.9 hres

Tableau 10

Volume d'écoute hebdomadaire et part du volume d'écoute des émissions pour enfants diffusées à CBFT, CIVM et CFTM
Enfants francophones: Agglomération urbaine de Montréal

Automne 1985

	Volume d'écoute des émissions pour enfants	Volume d'écoute (1) de toutes les émissions	Part du volume d'écoute (2)
CBFT	1 126 000 hrs	1 956 000 hrs	58%
CFTM	262 000 hrs	1 618 000 hrs	16%
CIVM	386 000 hrs	554 000 hrs	70%
Total	1 774 000 hrs	4 128 000 hrs	

(1) BBM ne fournit pas, dans ses publications régulières, le volume d'écoute des stations chez les francophones. Nous avons donc utilisé les données de volumesd'écoute relatives à l'ensemble de la population des 2 à 11 ans (francophones et anglophones). Par conséquent, les parts de volumes d'écoute calculées peuvent être légèrement minimisées. On peut toutefois supposer que le volume d'écoute des enfants anglophones est très faible aux trois stations francophones.

(2) C'est le rapport entre le volume d'écoute des émissions pour enfants diffusées par l'une des stations et le volume d'écoute total de cette station.

Tableau 11

Volume d'écoute hebdomadaire et densité selon le groupe d'âge visé par les émissions pour enfants CSFT, CFTM, CIVM - Automne 1985

Population francophone 2 - 11 ans - Agglomération urbaine de Montréal

	CSFT		CIVM		CFTM		Les 3 stations	
	Volume (hrs)	Densité	Volume (hrs)	Densité	Volume (hrs)	Densité	Volume (hrs)	densité
-scolaire	428,000	59,000	312,000	89,000	62,000	25,000	802,000	61,000
11 ans	163,000	27,000			53,000	18,000	216,000	24,000
-scolaire ans	535,000	52,000	74,000	6,000	147,000	29,000	756,000	28,000
l	1,126,000	48,000	386,000	26,000	262,000	25,000	1,774	36,000

Volume d'écoute hebdomadaire et densité selon la provenance et le genre des émissions pour enfants - Automne 1985 - Population francophone (2 - 11 ans)

Tableau 12
- Agglomération urbaine de Montréal -

	CBFT						CIVM						CFTM						3 stations					
	Canada	U.S.	Japon	Divers	Autres	Total	Canada	U.S.	Japon	Divers	Autres	Total	Canada	U.S.	Japon	Divers	Autres	Total	Canada	U.S.	Japon	Divers	Autres	Total
Réel	136 000			25 000	3 000	164 000 (27 000)							111 000	4 000				115 000 (21 000)	247 000	4 000		25 000	3 000	279 000 (24 000)
Animation	12 000	108 000	226 000	76 000	112 000	534 000 (52 000)	-		74 000			74 000 (6 000)		24 000	12 000	103 000	8 000	147 000	12 000	132 000	312 000	179 000	120 000	155 000 (28 000)
Réel + Marionnettes	428 000					428 000 (59 000)	312 000					312 000 (89 000)							740 000					740 000 (69 000)
Total	576 000 (50 000)	108 000 (54 000)	226 000 (82 000)	101 000 (18 000)	115 000 (66 000)	1 126 000 (48 000)	312 000 (89 000)		74 000 (37 000)			386 000 (26 000)	111 000 (22 000)	28 000 (19 000)	12 000 (24 000)	103 000 (34 000)	8 000 (16 000)	262 000 (25 000)	999 000 (34 000)	136 000 (39 000)	312 000 (59 000)	204 000 (24 000)	123 000 (15 000)	1 774 000 (36 000)

( ) densité

II. COMMENTS AND JUDGEMENTS OF THOSE INVOLVED WITH CHILDREN'S TELEVISION

SECTION A ENGLISH CANADA

Chapter II contains a review of the policies and programs that influence or are related to children's program production and children's programming in Canada. To assist in this review a wide range of industry related experts and practitioners were interviewed. (see Executive Summary for list.)

To facilitate the interview process, a brief questionnaire was devised (attached as Appendix C.). Interviews did not adhere slavishly to the questionnaire protocol. Obviously some interviewees have specialties in some areas and not in others.

It should be recognized that the questionnaire used is not for purposes of scientific evidence, survey or statistical data, or definitive information on any given subject. Rather it provides a framework for seeking views and information from the experts. In addition to discussing children's television issues with industry spokespeople, documents relating to existing policies, regulation, and programs were examined.

The chapter, therefore, serves to provide an overview of the issues and policies that are regarded as important. Discussion took place in English and French Canada. Section A of Chapter II will provide a selective review of responses in English Canada, and Section B will reflect French Canadian views received. The Chapter concludes with an overview of the main issues and views that emerged in both sectors. Although not all views were shared with equanimity, there was considerable commonality. Where differences emerge they are noted.

Many of the suggestions that emerge in Chapter II are reflected in recommendations of Chapter III. Although many of the points are not new, the judgements of those interviewed are regarded as important and significant in any overall generation of broadcasting priorities.

Section A of Chapter II on English Canada perspectives will be divided into four broad sections dealing with:

1. a general discussion of children and television;
2. policies and positions of broadcasters, carriers and producers;
3. economic considerations relating to children's programming;
4. policies and positions of major institutions such as the CRTC, Telefilm, National Film Board, and a Children's Channel.

1. GENERAL DISCUSSION OF CHILDREN AND TELEVISION

1. Children and Children's Programs

The following is a summary of a variety of perceptions relating to the importance of children's audiences, and a review of issues of programming related to these audiences.

First of all, there is universal agreement that children are a very important audience. The average child between the ages of two and twelve spends somewhere between three and four hours a day with television. By the time a youngster finishes high school he or she will have spent 30% more time in front of television than in the classroom. Children spend more time

by the age of 18 with television than in any activity other than sleep.

There is no question that children are more directly influenced by the programming they watch than any other audiences. It is also clear that if one would wish to influence the beliefs, attitudes, intentions and behaviours of Canadians, the place to begin is with young people.

It would seem that those things most important to us in our families and in our society when expressed publicly end up sounding like platitudes. So is it with children's television. In many respects the Broadcasting Act uses terms that could be included in a manual for children's programming. One executive of CTV considers children's television to be in the same category as other important social institutions. If we are concerned enough about the well being of Canadians to provide schools and hospitals, then so should we see to it through public funds that children's television is fashioned in a way to benefit and nourish children and young people.

A number of individual points were expressed regarding the importance of children's television:

* It is important that children know who they are in their own cultural context. Cultural identity begins at an early age, and television experience is a major part of cultural awareness.

* There is general agreement that children should be exposed not only to Canadian programming but to programming from around the world. However, foreign programming in Canada tends to be predominently American. The point is made that in order to make sense out of other cultures, one must understand one's own first as a point of reference.

* It is, therefore, important that children's programming in Canada contain a high degree of Canadian produced quality programming.

* High quality programming usually costs money. Children's programs are no less expensive than programs for adults. A spokesman for the Australian Children's Foundation argues that children's programming should tend to cost more than adult programming because of the special needs of children.

* Children should be able to watch programming produced for children. Family programming is not a worthy substitute.

* It is argued that there are more differences in audiences among children than there are among adults, owing to development stages in children and youth. One should not assume that children between the ages of two and eleven are a homogenous group. There is a great deal of difference between a two-year-old and an eight-year-old, and certainly a two-year-old and an eleven-year-old are worlds apart in their developmental and intellectual capacities. Therefore a variety of programming needs to be made available for children, if only on developmental grounds.

* Children, particularly young children, appreciate pattern familiarity, and consistency. One of the reasons that pre-school level children are able to watch Three's Company between 5:30 and 6:00 p.m. on CBC each day is that it is on every day. In short, children will watch what is there. If children's programming is not available children will watch adult programming. Children are particularly fond, however, of programs that are stripped for daily exposure. This approach is considered superior to individual programs or specials spread throughout the week. One spokesman from the children's department at CBC indicated her wish to see the development of such programs as: a daily kids' newscast,

a daily children's soap opera, daily live variety, and so on.

* "Stars" are not as important in children's programs as they are in adult programs. Very often in seeking stars, producers of adult programming go outside Canada whether they need to or not. Within children's programming Canadian content is not a difficult issue where the "star" factor is concerned. This phenomenon is one factor suiting children's television for meeting telefilm Canadian content criteria.

* There is a limit to the number of times you can repeat children's programs, including programs for pre-school children. Notwithstanding the fact that new generations of children in the pre-school area are seeing all programs for the first time, it is necessary to continue to produce new programs (a) to be in step with the times, (b) to insure that there is not an excessive repeat patterns, (c) to give vent to new and creative expression.

* To be avoided at all costs is the notion that children are simply tolerated as potential adults warranting only token efforts in terms of quality programming. Quality of programming required for children needs to be considered in terms no less considerate than with adults.

* If non-Canadian programming is to be shown for children, it would be desirable that broadcasters provide a wide range of foreign material. While there is great admiration for some American programming, particularly Disney produced programming, it is felt that Canadian content is a priority. The second priority is an exposure to a diversity of programming from around the world. Excessive exposure to American programming, particularly the popcorn machine Saturday morning cartoon variety, cannot be seen as adequate for Canadian child audiences.

* It is regarded as important that children in all day-parts have an opportunity to see high quality children's programming as an alternative to other fare. Evidence strongly points to the fact that children will watch children's programs in prime time if available (see Chapter I). Evidence of this has been given by a number of American prime time specials aired for children and youth in prime time. Raccoons , carried now by the CBC in prime time, is a strong Canadian example. The notion that children will watch adult fare in prime time because they prefer it over children's programming needs to be tested further, particularly by public broadcasting.

2. Some Important Policies

Apart from the creation of Broadcasting Act, the creation of the CBC, CRTC, NFB and other such broad sweeping decisions taken in Canada, the following are identified as critical and important policies of the last two decades:

* The decisions taken in Canada making it possible for the importation of American network programming into the homes of Canadians is perhaps one of the most significant policy decisions of the last two decades. The Canadian proximity to the American border, the sheer volume of programming of high quality entertainment from the United States, the amount of money available for productions, all conspire to steal Canadian audiences. Private broadcasters are particularly aware of the ramifications of the appeal of American programming. It may be unrealistic and even undesirable to attempt to restrict the private broadcasting appetite for American commercial fare.

* A second area of important concern regarding policy has been the failure of the CRTC to hold broadcasters to their promise of performance. Promise of performance is regarded as a mechanism to ensure the proper proportion of Canadian content, and the potential for requiring stations and networks to broadcast the proper proportion of children's programming. However, compliance is a necessary element of promise of performance.

* Telefilm and the Broadcast Fund are regarded as the most important developments of the decade. There is strong feeling that the categorization of children's programming as eligible for Broadcast Fund support is critical. Most of the new successful children's programs of the last two years have received funding through this mechanism. The general view is that the Telefilm-Broadcast Fund should continue for at least a ten-year period. A pattern of production needs to be developed over a sustained period of time. To break the pattern prematurely would be disruptive and destructive to independent producers, to productions, and to the children's area which is in a particularly perilous position with respect to funding both in the public and private sector.

3. Current Areas of Responsibility

On the assumption that it is important to provide a full schedule of high quality Canadian programming for children, the question as to who should take primary responsibility arises.

There is general recognition that in current conditions private broadcasting is not likely to take up the challenge

of providing a full range of programs for children regularly scheduled. Children's programming simply does not appear profitable enough and the private industry argues that the chief responsibility for children's programming rests with public broadcasting.

Three areas have been identified as critical in ensuring a full range of well scheduled children's programming:

1. The CBC and provincial services funded through taxpayers dollars with a mandate of social and cultural service are seen as the primary vehicles of ensuring a proper diet of children's programming.

2. There is general support for the creation of a specialty channel for children. Children's Channel, however, is not seen as the solution to problems of children's programming in Canada. Rather, the channel is seen as a means of supplementing or supporting increased activity of both public and private broadcasters who will enter into production arrangements with Children's Channel, and who will provide some of the programming carried by the Children's Channel. The Children's Channel is seen as an important support mechanism to ensure a full schedule of children's programming throughout the broadcast day including prime time. Expectations are that the Children's Channel will help to strengthen and sustain a children' production and distribution community that will include public broadcasters, private broadcasters, the Children's Channel itself, and distributors.

3. Private broadcasters using public airways continue to have a responsibility to reach young viewers, and need incentives to do so more effectively in a tough marketplace.

2. BROADCASTERS, CARRIERS, PRODUCERS

Some considerations identified by interviewees with respect to broadcasters, carriers and producers are mentioned next, beginning with views on the CBC.

1. Canadian Broadcasting Corporation

As mentioned above the Canadian Broadcasting Corporation is seen as a potential champion in the field of children's television. In the early years of television, the CBC enjoyed the reputation of being a leader in the field as a producer of high quality children's programs. CBC insiders recognizing their responsibility to continue this tradition, express frustration in securing the degree of support needed. A selection of views from all interviewed follow:

* Preschool children in English Canada are relatively well served on weekday mornings from 9:30 a.m. to 12:00 noon with such programs as The Muppet Show, Fred Penner's Place, Friendly Giant, Mr. Dressup, and Sesame Street.
* From 4:00 to 6:00 p.m., however, children are not well served. This is an important time for children, just home from school, often turning on the television set, and seeking alternatives.
* There is no network children's programming scheduled from 4:00 to 4:30 p.m.
* 4:30 to 5:00 p.m. is reserved for children Monday to Thursday with a different program and program format each day (currently Vid Kids, OWL TV, Edison Twins, What's New?)
* On Friday, Video Hits, produced by the Variety Department, begins at 4:30 and runs through to 5:30.

* Video Hits begins at 4:30 each weekday and runs until 5:00 p.m., except, as noted above, on Friday, where it runs to 5:30.

* At 5:30 each weekday, Three's Company, an adult "jiggle" comedy is carried.

* Four difficulties are identified with this 4:00 to 6:00 p.m. schedule:

  1. Four half-hours of programming for children, out of a possible forty, is not adequate.

  2. There is a lack of continuity within the four half-hours that currently exist. A strip-show or regular series would be far more appropriate for children as discussed above.

  3. The schedule makes a mockery out of CBC's policy not to advertise during children's programs. Advertising is allowed in the 4:00 to 4:30 time slot not designated for children. In Toronto, for example, Happy Days is currently run at that time, with advertising.

     Since Video Hits is a Variety Department program, not a Children's Department program, advertising is allowed, and of course advertising is allowed during Three's Company, an adult show.

     In this surround of advertising, the half hour Monday through Thursday children's programming where no advertising is allowed, is token at best. Children start watching around 4:00 when there is advertising and continue to watch through until 6:00, for the most part, with programming that includes advertising.

  4. Three's Company is unacceptable to be carried in the 5:30 to 6:00 spot with high children's viewership. The program is simply inappropriate for children.

     The rationale for advertising during the 4:00 to 6:00

period is a generation of revenue.

The rationale for carrying Three's Company, aside from the relatively inexpensive acquisition in this program, is to hook adults who have been delivered by their children, and to garner coveted ratings with adults for CBC's owned and operated affiliated stations during their 6:00 supper hour news.

The state of affairs during the 4:00 to 6:00 p.m. block reflects little commitment to the interests or needs of children in this time period. Some argue that in public broadcasting system the entire block should be reserved for children. (See Appendix D for exerpt from A History of Children's Film in English Canada 1952-1983, on the subject.)

* There is concern that CBC has relinquished its position on Saturday morning. Children now watch primarily American produced cartoons in the current situation. (See Chapter I)
* It is a general view that commercialism is becoming increasingly important within the CBC. With budget cutbacks, advertising revenue has become increasingly important. Advertising revenue now equals almost half of the English-language production budget. However, advertising is not allowed during children's programming. this policy, it is argued, prevents children's programming from being seriously discussed around both executive committee and board tables, where a primary impulse is to seek new ways of generating revenue for the CBC.
* There is a general perception that when CBC suffers cutbacks, children's programming is so low in priority, that the chances of increasing budgets for the children's department are very slim unless there is philosophical change within the CBC.
* The general assumption that the CBC's most important service

is news and current affairs is widely accepted. However, proportions of funding, particularly as it relates to the children's department, is questioned.

* A general cultural attitude in North America that children are not taken as seriously as adults is in contrast to Scandinavian countries, for example, where cultural representations including television began with an assumption that children are among their most important citizens and need to be reflected and served in proportion.

* It is not regarded as an invalid perception that good programming for children through a public broadcasting service should receive the same kind of priority that news and current affairs receives.

* Commenting on the CBC journalistic emphasis, Dr.Fred Rainsberry, in A History of Children's Television in English Canada, 1952-1983, relates the "journalistic" perception to issues of children's television:

> "...the CBC has amply demonstrated that, with proper funding, and with careful planning, some of the world's finest public affairs programming can be produced. If Canadians are to accept the notion that they have a separate cultural identity within the context of North America, they must allot greater sums of money for the full expression of our culture in every area of our lives. We cannot hope to develop the creative genius of young Canadians if we do not provide them with the fullest opportunities for expressing their gifts in writing, composition, production and performance. Especially in children's programming, we must devote fuller attention to children, and make a certain sector of the television medium theirs and theirs along." (P. 258)

* There is some concern that the CBC might use the presence of a specialty service Children's Channel as a way of avoiding its own responsibility with respect to children. A number of areas are identified where a specialty Children's

Channel should be used to support continued activity within the CBC:

a. co-productions
b. licensing agreements
c. co-acquisitions
d. CBC participation on a Board of Directors of a Children's Channel and vice versa.

* There is general concern expressed that the CBC should be allowed to exercise long-term budgeting procedures. This would provide an opportunity for long-term policy and plans for development of continuing series and continuing program directions within the CBC children's department. Budgeting on a year-by-year basis is time-consuming, inefficient, the basis of a good deal of insecurity particularly for independent producers, and disruptive in the creative process.

* The CBC as well as private broadcasters has come to recognize the importance and value of independent producers. Up until recently, independent producers have been to some extent ignored by CBC. Now it is apparent that there may be a cost-effectiveness to using independent producers. In addition, independent producers in the children's field are becoming very knowledgeable about the children's area in terms of children's needs, production innovations, and marketing strategies. Therefore, to the extent that the [illegible] that the CBC children's department itself cannot continue to develop at the rate it would wish in terms of new creative ideas, energetic pursuit of those ideas, and marketing of products, independent producers are becoming very important.

* To the extent that the quantity and quality of children's television improves, there is general support to increase cooperative effort between French and Egnlish television services. The 1983 document, A History of Children's Television in English Canada 1952-1983, states the following:

"In planning for the future, considerable attention should be given to more intimate cooperation with the children's department of Societe Radio-Canada. There have been several quite successful attempts in the past. At present, it is difficult to establish connection because so little material is produced in studio. We do have the model of Empire Inc. which was double shot and therefore available in both French and English at the same time throughout its run. The high cost has to be put up against the importance of using the television medium to achieve a higher degree of mutual understanding between the two cultures."

2. Provincial Services

Responsibilities

Provincial services are expected to share the children's television responsibility with CBC and private broadcasters. It is suggested by some that a proportion, around a third of their programming should be for children.

Cooperation

Although education is a provincial responsibility there is general agreement that provincial services such as TVO, ACCESS Alberta, Knowledge Network, Radio Quebec, should seize on opportunity to coproduce, share programs, and make compatible plans relating to children's programs that may have mutual or inter-provincial benefits.

Galaxie Network - A TVO Initiative

A good deal of praise is accrued to TVO for its initiative with the Galaxie Network. Some consternation is expressed

about the CRTC's reluctance to consider TVO's application for a satellite network licence.

Galaxie was to be dedicated to children 2 to 14 years of age, to be self-financing, commercial-free, operated by TVOntario in English and French on a twelve hour service Monday through Friday and five hours on Saturday and Sunday.

The service was to feature programs commissioned from private production companies in Canada. The request was to have it carried on "augmented basic service" in order to reach the largest possible number of children.

TVOntario urged that the CRTC allow cable operators to carry foreign services subsequently on a tiered basis. TVOntario also proposed that cable operators be authorized for automatic flow-through of the costs for Galaxie. The flow-through was to be 35¢ a subscriber a month for the first two years, rising to 40¢ subsequently. A Galaxie Advisory Council representative of geographic sectors and interest groups was to advise TVOntario's Board of Directors about all matters relating to Galaxie.

TVOntario proposed the sharing of transponder and uplink costs with another service that would be acceptable to Telsat Canada and the CRTC.

Funds required to start up the service as well as up front working capital requirements were to be sourced through external debt financing. Initial working capital was to come via a line of credit up to five million dollars and would come from bankers.

The Galaxie application was similar in many respects to the application now before the CRTC from Young Canada Television. Perhaps TVOntario was ahead of its time. This kind of innovative expansion of service to children from provincial services should be encouraged, and cooperation among provincial services, and the sharing of programming, in co-production and sharing of research and resources should also be encouraged.

3. Private Broadcasters

A number of points in summary of comments regarding the private sector follow:

* The benchmark of success in private broadcasting is profit. Since children's programs until now have not, generally speaking, proven to be profitable, private broadcasters have little interest in children's programming.
* The CTV network argues that the law in Quebec prohibiting advertising during children's programming is a counter-productive factor in CTV network. CTV network sells advertising time on a national basis and exclusion of Quebec causes difficulties. Although this may well be an alibi rather than a reality, it is one more perceptual difficulty standing in the way of children's programming. CTV executives were not able to offer any assurance that were the advertising problem to disappear, CTV would develop a program of children's television production or broadcasting.
* Private stations tend to produce very low budget children's programs in fulfillment of Canadian content quotas in their promise of performance. In this respect, Canadian content regulations have not had the desired positive influence in

the production of children's television in the private sector.

* There is resentment on the part of private broadcasters that CBC bids on American programs against the private broadcasters in Canada rather than using those same dollars to develop alternative Canadian programming, and Ted Rogers is quoted in the December 1985 issue of Broadcaster: "...if I were chairman of the task force...strengthen the CBC, redefine its mandate, and avoid activities that are being provided by private enterprise...It should be used for the type of programming and service and geographic coverage that private enterprise cannot afford to do."

* CBC's responsibility is generally seen by private broadcasters as providing high quality alternative programming.

* One CBC executive described the CBC as providing a summary or analytical role to those events and daily activities covered by the private industry and specialty services, the CBC being the plenary session to the daily seminars of other services.

* Most private broadcasters see the CBC as filling the gaps left by the commercial demands of private industry.

4. Cable

* The cable industry makes no secret of its preference for American signals, based on a view that Canadians prefer American programming.

* The cable industry's approach to the CRTC and the task force in December of 1985 for a deregulated rate environment as a trade off for carrying of Canadian specialty services on basic, is seen by many as a supportive move for the carriage

of a Canadian specialty service for children. This is an option that could well be explored.

* The cable industry resists the universal carriage principle of specialty services. It is generally held to be true however, that the only way in which a chidlren's specialty service would be financially viable would be on a universal basis. The question of how high the pass-through rate can be is an important determining factor for the well-being of the service and the cable industry.

5. Independent Producers

* Independent producers regard the Telefilm-Broadcast Fund of critical importance, not just for independent producers, but also for broadcasters.

Independent producers express the importance of producers having a genuine interest in, concern for, and commitment to children. There is concern that independent producers may fall into the pattern of the American cartoon approach to children. Therefore some policy direction relating to children's programming would be desirable, within Telefilm, as well as in other institutions like the CBC. Those children's programs supported by the Canadian Broadcast Program Development Fund over the last two years have, however, been of high quality in that they are sensitive to the needs of children while providing good cultural reflection in an unobtrusive way. There is some concern that a continuing trend toward the importance of an immediate marketability of products might cause the broadcast fund to insist on a particular style of marketable product that falls outside

of the quality seen as important for children in this country.

* Independent producers would like to see Revenue Canada approve a proposition to allow 150% capital cost write-off in year of principal photography of programs produced with a high level of Canadian content. This would make independent productions more appealing to investors. This is regarded as particularly important in the chidren's area since the profitability of chidlren's programming in the marketplace is not as clear.

* Independent producers confess that producing children's programming is very tough, and that only those with a high degree of dedication to high quality programming for children would remain in this area. The greatest difficulty is convincing investors of the marketability of children's programming, and gaining sufficient cooperation from CBC or CTV for their share in budgets of productions, and for carrying the programs in good children's time schedules.

3. ECONOMIC CONSIDERATIONS

* Generally speaking, profit in the distribution of Canadian children's programs is realized after sales in Canada and the U.S.

* Pre-school programs don't sell well outside of Canada. Most countries, particularly countries with public broadcasting, take responsibility for pre-school children, meeting their special needs and dealing with their particular cultural heritage. They are therefore not amenable to buying pre-school programming produced in other countries.

* There are two primary markets for children's programming:
  1. a market for highly commercial programs of the Saturday morning cartoon variety, or
  2. a market for more culturally rooted programming with socially redeemable messages and orientations.

  Canadian programming generally falls into the second category. Therefore the markets receptive to Canadian produced programs are generally of the public service type.

* Dramatic series sell as well or better than any other kinds of programs produced for children. Again however, the primary purchasers of these programs are PBS, BBC, and Nickelodeon. Major networks, particularly commercial networks, do not purchase programs of this type.

* As mentioned previously, private broadcasters in Canada do not regard children's programming as financially viable and therefore are reticient to put money or schedule time for such programming.

* It is generally felt that merchandising in association with children's programming is an area that needs further exploration and development.

* Children's television, everything considered, requires a great deal of support from public institutions such as CBC, NFB, and Telefilm. This is a fact of life that should be recognized. Pressure should be brought to bear on these institutions to provide a larger support for children's programming as a priority area for Canadian cultural development, and for broad and diverse program offering for children.

* The CBC should continue to produce programming through independent producers as a cost-effective way of proceeding.

* There are some instances of Canadian produced children's programs receiving better ratings in the U.S. than in

Canada. (For example, Owl Television did better through PBS in the U.S. than CBC in Canada; You Can't Do That on TV has done better in the U.S. than in Canada.) It is argued that children's programs are promoted more effectively and scheduled in better times in the U.S. providing for larger audiences.

* CBC budget cuts stand in the way of growth in the Children's Department. The Children's Department is not the only one to suffer, but it is particularly critical that there be strong funding of children's programming in public broadcasting, since the private sector is not assertive in this area.

* The DBD has been woefully inadequate in promotion of itself as a service to Canadians. Its approximate billion dollar budget is responsible for an outstanding technical and program related contribution to Canadians. Few Canadians understand or recognize the significant role the CBC plays; compared to other analogous organizations such as PBs or BBC, each of which has budgets proportionately much larger in relation to the amount of service they provide, CBC is impressive.

It is critically important that a proper promotional program be developed for and through the CBC to promote its services, thus garnering the kind of public support needed to increase its budget. This is vital and should become a priority for the wellbeing of Canadian culture.

* Any new specialty service for children created in Canada will need a good deal of time to develop and mature. Nickelodeon in the U.S. began to become financially viable only after some four years of very tough struggle. It is important in Canada that programs of support such as are now available through the Broadcast Fund not be introduced and

removed before they have had time to have their desired effect. Independent producers, with the Fund's support, will be critical of a new specialty service for children as it is important for both CBC and private broadcasting.

* As has been mentioned elsewhere there is a good deal of support within the industry for 150% Canadian content allowance for children's programming as is now the case for drama.

* There is some support, particularly in the private sector, for a 150% tax allowance, at least for children's programs, in the year of principle photography.

4. INSTITUTIONS

A number of Canadian institutions are identified as having direct or indirect authority or responsibility for children's programs. A number of them are mentioned next.

1. CRTC

* Professor Liora Salter in her document "Issues in Broadcasting, a Summary of Options and Some Recommendations" puts on top of the list of current issues and options the following:

  "Government must decide whether or not the further importation of American signals can or should be controlled by the mechanism of regulation."

* Wandering through the web of CRTC's phases of regulation from "proactive phase" to "managerial phase" to "supervisory regulation"; an examination of the broad sweeping issues of regulation versus deregulation; views of regulation by rule,

tribunal, or mediation; or a study of the mechanisms of control from initiatory to mechanisms based on market influence or managerial intervention, are well beyond the scope of this study. These matters have been well examined by Professor Liora Salter in the above-mentioned document and in a document entitled "Methods of Regulation, A Report".

* The regulatory system for broadcasting is facing two somewhat conflicing goals however:
  a. the creation of the Canadian presence in the Canadian broadcasting system;
  b. the quality of access to the same range of services for all Canadians.

* These questions bear particular consideration with respect to children's programming in Canada. They relate to the following areas, for example:
  a. The phasing out of all American programming on CBC, and an increased proportion of programming produced by Canadians for Canadian children.
  b. The phasing out of American programming directed at children in private broadcasting, with a required increase of Canadian programming produced for Canadian children.
  c. A requirement of any specialty children's services to contain an appropriate proportion of Canadian programs against exposure to programs from around the world.

* Liora Salter has indicated in her document on "Issues in Broadcasting, a Summary of Options and Some Recommendations" that consideration should be given for a first priority in allocating access to the radio spectrum, and other benefits derived from regulation, on the basis of proportion of Canadian content, with the simple rationale that Canadian services should have priority in allocation of Canadian resources.

* An establishment of categories of license in terms of proportion of Canadian content carried, and the institution of a priority system of access, might include the following kinds of benefits:
  - -for applicants for new licences access to the radio spectrum on the basis of proportion of Canadian content (all else being equal);
  - -for existing licensees, access to the channel capacity in the "basic service" and various tiers (after the three plus one services have been provided) on the basis of proportion of Canadian content (access to the "basic service" or tiers determined at licence renewal time only or when new applicants licensed);
  - -for all program producers, access to the broadcasting fund (all else being equal) for support of proposed productions;
  - -consideration of reregulating advertising content in broadcasting and other services to reflect priority being given to services with a greater proportion of Canadian content;
  - -reassessment of Canadian content quotas for pay and specialty services, if these services continue to be regulated;
  - -reassessment of Canadian content quotas in Canadian broadcasting, with the possible substitution of a minimum standard of designated numbers of hours in specific program categories for stations and networks of different sizes. These minimum quotas could be entrenched in legislation and extend to the promise of performance.

* The Canadian Radio-television Telecommunications Commission, it is argued, must find ways of insuring that promise of performance is lived up to by broadcasters. Consideration should be given to making promise of performance legally binding through contractual arrangements or simply through a law making promise of performance legal and binding. Promise of performance should include a proportion of programming by any service for children. The level of children's programming required may be a matter of public hearing, but should be high enough to ensure that children in the broadcast area concerned have a full and balanced exposure to alternative children's programming.

2. Telefilm

* Telefilm is regarded as perhaps one of the most important factors of the last decade related to the development of children's programming.
* In the 1984-85 year approximately a quarter of the projects funded through the Broadcast Fund were designated "children's". These children's programs were regarded as among the best projects supported by Telefilm and they have received wide acclaim.
* The quota of projects supported by the Broadcast Fund should be no less than a quarter of the projects funded and would be more appropriate at a level of one third of projects funded.
* Some thought might be given to the creation of a special body or board within Telefilm to deal with applications relating to children's programming, and to provide policy direction for independent producers seeking funding for children's programming.

* Telefilm should be a long-term proposition for the support of children's programming as an important support for the development of a community of writers, directors, producers and performers with interest and experience relating to children. Telefilm funding should be continued for at least a ten-year period.

3. National Film Board

* National film board is generally seen as a tired and outdated organization. Two areas of endeavour however are seen as possible responsibilities for the NFB in relation to children's programming:
  a. the NFB could serve as a training ground for young producers in children's programming. Training could take the form of hands-on seminars, exchange programs symposia, and so on;
  b. the NFB could become a base of innovative techniques for children's programming and for the production of some high prestige specials for the children's area. The NFB should be regarded as a specialist house rather than a source of continuing productions for children. The CBC should be seen in this latter role.

4. Children's Channel

* The general agreement of the desirability of Children's Channel is tempered by the insistence that broadcasters should continue in their responsibility for children's programming, and that Children's Channel should be seen as

supportive of continued and expanded efforts on the part of broadcasters.

* The CBC throws its hat in the Young Canada Television application circle. It argues that it should be operated on a non-commercial, non-profit basis and distributed as part of the basic cable package to be financed on a pass-through to all cable subscribers. The CBC argues further that if necessary, the government should stipulate that it is a matter of public policy to encourage programming for children through such a charge.

* This stated support from the CBC, while encouraging for the development of a new specialty children's service, does not necessarily reflect strong CBC interest in improving its own performance in the creation of quality programming for regular viewership through CBC. If a specialty service is licenced, it will indeed fall to the government, presumably through its regulatory body, to ensure CBC commitment at least in relation to the fulfillment of those recommendations re. CBC stated previously in this report.

* The National Film Board and TV Ontario have provided the CRTC with studies specifically related to the market demand for a dedicated youth service, although the N.F.B.'s two surveys were based on a daytime youth service sharing a channel with evening documentaries. Both the National Film Board and TV Ontario studies examined the market potential and price sensitivity of a non-discretionary basic tier service.

  These two national studies, as reported by CRTC, clearly show strong public support for the provision of a dedicated children's channel. However, when faced with the requirement of purchasing a converter, and paying an additional monthly fee, those surveyed began to show some resistance. Generally, the higher the fee, the higher the resistance.

Nevertheless, according to the TVO survey, 79% of all cabled households in Canada agree in principle that there should be a dedicated children's channel, and 41% indicated they would be willing to pay a small monthly fee for such a service.

* It should be noted that several of the existing specialty services argue now that they offer children's programs albeit in a limited sense:

    a. First Choice-Superchannel
    b. Superecran
    c. World View Limited
    d. Telelatino
    e. Chinavision (as reported in the Canadian Media Director's Council Media Digest, 1985-86)

* The Children's Channel will require a strong policy and planning body. Independent producers are desirous of working within a frame of reference on the short and long term on the types of programs that are desirable and useful and that meet audience needs. It is generally recognized that more than the marketability of programs outside of Canada should govern types, substance and quality of programs produced.

* Children's Channel cannot be accepted on a discretionary basis and is not likely to survive if it were licensed on this basis. The principle that should be kept clear in the licensing of any specialty service for children, is that it should be available on the broadest possible base to children across Canada, and there should be no discriminatory policies against certain sectors of the Canadian population receiving its programming.

5. Cable Industry

* Cable industry, most agree, should be required to carry children's programming on the basic service and should accept the Children's Channel on a non-discretionary basis with an acceptable level of rate increase relating to the pass-through fee for the service.

* With the exception of cable services in Quebec, most cable services no longer share a concern about penetration. Areas of growth within the cable industry relate currently to such factors as pay TV, a possible pay-per-view service, and rate increases.

* Cable systems in Quebec are presumably packaging their own children's service in order to improve their cable penetration. Other incentives need to be found for encouraging cable systems in English Canada for the carriage of a children's service. Rate deregulation is one of the principles for consideration from the cable point of view. On the basis of a rate deregulation the cable industry expresses a willingness to carry specialty services on the basic service. Such a policy should have a positive influence on the carriage of a children's specialty service.

6. Advertisers and Advertising

The discussion of advertising figured prominently with individuals interviewed for this study from the CBC and CTV.

The concerns expressed by CBC are that if advertising is allowed within CBC it does a disservice to the children's section by not carrying advertising within it. The section above on the CBC characterisezes some of the arguements basically relating to an increasing commercial tendency within the CBC and a disregard for programs that generate little or no revenue through marketing or through advertising.

Within the private sector, particularly CTV, concern relates to the fact that children's programs are not good advertising revenue generators. Further the CTV network argues that since it sells advertising time for all of Canada at once rather than just for single segments or groupings of segments in Canada, the law in Quebec prohibiting advertising during children's programs is prohibitive for CTV network generating or carrying children's programs.

Meanwhile, several public bodies, including the Children's Broadcast Institute, Canadian Council on Children and Youth, Canadian Home and School Parent/Teacher Association, the Canadian Association for Media Literacy and others argue primarily on ethical grounds that there should be no advertising during children's programs.

The CBC in its submission to the Task Force states

> "The CBC believes it is unrealistic to presume that in the forseeable future public funding would increase enough to improve programming services ... and also to replace commercial revenue. However there is no doubt that public television would be more distinctive and more appreciated if CBC funding were sufficient to allow a noticeable reduction in the quantity of commercial interruptions in some programs. It would also make the remaining advertising more valuable."

The CBC in the same document speculates on whether or not its response to the general public's sentiments to eliminate advertising during children's programming hasn't had a detrimental influence on the children's program offering.

Commitment to CBC radio has not been contingent upon its ability to generate advertising revenue nor has the news and current affairs service suffered from advertising withdrawal.

Clearly, the advertising issue can be used as a smokescreen to avoid dealing with the real issues of commitment to children's programming.

Some of the questions raised regarding advertising included:

1. Would it be feasible and/or desirable to allow broadcasters to receive credits of time for the absence of advertising in and around children's programming, to be applied to adult or prime time viewing periods?

2. Is the evidence relating to the deleterious influence of advertising during children's programming sufficient to recommend a continued CBC policy of not carrying advertising during children's programs?

3. Is it possible to demonstrate that the economic upside of advertising during children's programs is or is not of sufficient magnitude to enter into the consideration of whether or not to reduce children's programs?

4. Might it be desireable to have a special government sponsored inquiry into the area of efficacy of advertising or lack of advertising during children's programs?

II. PROPOS ET OPINIONS DES INTERVENANTS DANS LE SECTEUR DE LA TELEVISION POUR ENFANTS

Le chapitre qui suit résume les opinions que nous avons receuillies auprès de personnes qui s'intéressent et travaillent dans le secteur.

Il est important de souligner que cette consultation n'a nullement la valeur d'un sondage. On ne saurait donc y voir l'inventaire exhaustif des avis détaillés de tous les intervenants impliqués dans le secteur de la télévision pour enfants. Les personnes interviewées oeuvrent cependant à tous les niveaux que ce soit celui de la création, de la production, de la diffusion, de la distribution ou de la promotion générale de ce secteur.

Ce volet de l'étude se veut davantage une tentative de mise en évidence des axes et des préoccupations majeures du milieu, en sacrifiant malheureusement les nuances. Ce que nous avons recueilli et consigné ci-après fut donc un tour d'horizon des questions qui reviennent le plus souvent lorsque l'on aborde le sujet de la télévision pour enfants.

1. Perception globale du secteur

Dès le début des rencontres que nous avons eues avec les différents intervenants sur la situation de la télévision pour enfants, il s'est rapidement dégagé un consensus autour des trois points suivants: le rôle de la télévision pour enfants dans la promotion de la culture nationale, l'évaluation de la situation actuelle et la responsabilité dans le développement de ce secteur.

Pour ce qui est du premier point en effet, tous considèrent que l'existence d'une télévision pour enfants diversifiée, de qualité et dont la programmation reflète la richesse de la culture canadienne, est la condition indispensable à l'expression et à la production de la spécificité de notre culture nationale dans les années à venir. S'il est un domaine où le discours entourant la défense et la promotion de l'identité culturelle canadienne, qui est à l'agenda politique depuis tant d'années, peut véritablement prendre un sens, c'est assurément celui de la télévision pour enfants. On a pas manqué de rappeler à cet égard que les habitudes de fréquentation télévisuelle s'acquièrent dès le jeune âge et que c'est donc dès ce moment qu'il importe de développer chez l'enfant des goûts et des affinités pour les produits culturels canadiens. Il s'agit d'un choix de société dont nous nous devons d'assumer pleinement les conséquences, notamment garantir les moyens financiers qu'exige la télévision, outil de développement culturel.

Tout le problème de l'existence d'une télévision de qualité pour enfants réside dans le fait qu'elle exige des investissements importants si elle veut

offrir une programmation d'un haut standard d'excellence. Or, de l'avis de tous, la télévision pour enfants ne saurait viser la rentabilité économique comme le fait la télévision pour adultes. La télévision pour enfants ne doit donc pas être évaluée avant tout en termes de rentabilité économique mais bien davantage en termes de rentabilité culturelle et sociale.

Les intervenants insistent donc pour qu'on reconnaisse un statut privilégié à la télévision pour enfants et que ce statut soit clairement reconnu dans les diverses politiques de nos institutions. Ceci suppose bien entendu une volonté politique ferme et des mesures concrètes chargées de la traduire.

Le second point de consensus est que situation actuelle de la télévision pour enfants est jugée insatisfaisante: aussi bien en termes du nombre d'heures de diffusion qui y est consacré que de la quantité et de la qualité des émissions qui y sont présentées. Il ne s'agit pas là d'une évaluation teintée de nostalgie ("Ah, les bonnes veilles émissions de notre enfance...") mais bien l'expression d'un malaise fondé sur un constat. C'est qu'en effet, malgré le potentiel technologique et le bassin de ressources créatrices, on ne donne pas au secteur de la télévision pour enfants les moyens de se réaliser pleinement.

On déplore tout particulièrement la place importante qu'occupent des productions étrangères dans la programmation et, par là même, le peu d'effort qui est

actuellement consenti à la production de nouvelles émissions canadiennes. De l'évolution de ce secteur, il apparaît clairement qu'il y a un besoin pressant d'une revitalisation. Ce que l'on offre aux enfants, si l'on fait exception des nombreuses reprises de séries produites dans les années passées, c'est une programmation presque exclusivement axée sur le divertissement. En terme de diversité, elle a progressivement évacué de sa grille les émissions à caractère informatif - émissions scientifiques, documentaires, information générale, etc. - comme si elle avait peu à peu renoncé à traduire dans toute sa complexité l'univers de l'enfant.

Le troisième point sur lequel il y a unanimité, c'est celui de la reconnaissance d'une responsabilité commune dans le développement de la télévision pour enfants. Ainsi, la Société Radio-Canada affirme pour sa part que le secteur de la télévision pour enfants constitue toujours un domaine prioritaire. Radio-Québec, déjà actif en tant que diffuseur d'émissions pour enfants, évoque les possibilités, en termes de projets d'émission, que laisse entrevoir l'intégration de la D.P.D.M.D. Les diffuseurs privés estiment que cela fait partie de leurs obligations d'offrir une programmation qui corresponde aux attentes et aux goûts du public dont les enfants constituent une partie. Cela dit, ces engagements se traduisent de façon fort différentes pour chacun des télédiffuseurs.

Nous rapporterons dans ce qui suit, les opinions des intervenants vis-à-vis les différents organismes impliqués dans le domaine de la télévision pour enfants.

2. Les télévisions d'Etat

Radio-Canada

Le secteur jeunesse de Radio-Canada a toujours été reconnu comme le principal artisan de la télévision pour enfants. Il n'est donc pas étonnant que pour évaluer l'évolution de ce domaine, les intervenants se soient prioritairement attardés sur ce service de la télévision d'Etat.

Le secteur Jeunesse de la Société Radio-Canada a en effet longtemps été un des plus prestigieux. C'était le lieu de formation où l'on apprenait à développer le talent créatif. Le prestige des productions avait largement dépassé les frontières nationales et la télévision pour enfants au Canada était considérée comme une des meilleures. Il convient cependant de constater que l'application des diverses coupures budgétaires que la Société Radio-Canada a entreprises ces dernières années, s'est faite en partie au dépens du secteur Jeunesse. En plus de faire l'objet de compression budgétaire, ce secteur a également vu diminuer considérablement ses moyens de production: manque de studios de tournage, réduction des équipes de production, diminution des frais de montage, etc. De l'avis de certains, la réduction de plus en plus flagrante des moyens de production - qui ont été notamment réaffectés à la réalisation plus "rentable" d'émissions pour adultes en soirée - combinée aux coupures budgétaires a été largement responsable de l'importante diminution du secteur, particulièrement au chapitre de la production maison. On a ainsi alors assisté à l'instauration d'une politique de substitution axée principalement sur la diffusion de

productions étrangères, principalement de séries d'animation.

Pour bien illustrer ceci, on rapporte que, depuis quelques années, le secteur Jeunesse a vu le nombre de ses réalisateurs réduits de plus du tiers, que le secteur ne produit plus, comme c'était encore le cas dans les années soixante dix, d'émissions à caractère informatif, et que depuis 1981, aucune émission destinée aux pré-scolaires n'a été produite. Le dynamisme de ce secteur qui faisait l'orgueil de la télévision canadienne en est donc aujourd'hui, faute de moyens, très ralenti.

Cela n'empêche pas certains de penser que ce qu'offre la Société Radio-Canada se compare encore avantageusement à ce que présentent les autres télévisions d'Etat. Mais si l'on parvient tant bien que mal à assurer un nombre d'heures de diffusion encore relativement élevé, les reprises et les productions étrangères se substituent de plus en plus aux productions originales canadiennes.

Pour certains, le manque de disponibilité à l'intérieur de la grille de programmation fait aussi problème. Ils font observer à cet égard qu'advenant même une augmentation de la quantité d'émissions pour enfants, il se poserait la question d'un manque de place dans le cadre de la grille horaire actuelle; c'est d'ailleurs ce qui amène certains à souhaiter la création d'une deuxième chaîne.

Plusieurs n'ont pas manqué de relever les aberrations auxquelles a conduit le manque d'harmonisation entre les réseaux français et anglais dans le domaine de la télévision pour enfants. Une collaboration étroite serait assurément à l'avantage de leur secteur Jeunesse

respectif, que ce soit dans le domaine des politiques d'achat conjointes pour les acquisitions étrangères ou dans celui des co-productions où de tels projets permettraient une mise en commun bénéfique des ressources.

Certains sont d'avis que la responsabilité du développement de la production et de la diffusion des émissions pour enfants (on pense ici tout particulièrement aux émissions destinées aux pré-scolaires) devrait incomber à Radio-Canada qui a acquis une longue tradition d'excellence et qui peut disposer des resscurces nécessaires pour mener à bien ce mandat. Pour ceux qui partagent cette opinion, il devient urgent que quelqu'un prenne en charge officiellement le développement de ce secteur et qu'un soutien financier approprié lui soit consenti à cette fin. On devrait ainsi reconnaître que la télévision pour enfants constitue en quelque sorte un "secteur mou" qui doit être pris en charge en raison de son importance culturelle. On pourrait ainsi songer à la création d'un fonds spécial que Radio-Canada serait chargée de gérer.

La majorité des intervenants croient, cependant, qu'une telle prise en charge exclusive à Radio-Canada irait à l'encontre de la reconnaissance d'une responsabilité commune de l'ensemble des télédiffuseurs à l'égard du public des jeunes téléspectateurs.

Radio-Québec

A Radio-Québec, la télédiffusion journalière de "Passe-Partout" est vue comme un franc succès, tout comme les séries d'animation étrangères diffusées le week-end. A cela s'ajoutent les présentations spéciales du temps des fêtes, le Ciné-Cadeau qui reçoit un très bon

accueil de la part des enfants et des parents. Et pourtant, plusieurs intervenants comprennent mal comment il se fait que ce diffuseur, qui semble être apprécié par le public justement pour ces créneaux enfants, n'intègre pas mieux dans son mandat cette vocation de produire et de présenter davantage aux jeunes des contenus canadiens de qualité dans une programmation plus complète. Il apparaît à plusieurs que, tout compte fait, ce secteur n'est pas prioritaire pour ce diffuseur qui n'a jamais défini une politique-cadre de développement de la programmation pour enfants.

On admet que l'intégration de la D.P.D.M.D., intégration qui n'a pas encore été sanctionnée par les législateurs, pourrait se traduire par une participation plus active à la mise sur pied de projets d'émissions pour enfants produites à l'intérieur ou encore à l'extérieur. Rien cependant n'est encore déterminé à ce sujet.

3. Producteurs indépendants

On retrouve chez les producteurs indépendants une volonté de s'engager à fond dans le développement d'une télévision de qualité pour enfants comme en témoignent éloquemment les projets actuellement en cours et ceux qu'ils souhaiteraient pouvoir réaliser. Il semble donc qu'il y ait là un potentiel considérable pour autant que la majorité s'y prêtent et compte tenu de l'intérêt que les producteurs indépendants portent à des projets qui ne sont pas destinés aux enfants.

Pour que le secteur de la télévision pour enfants prenne un réel essor, plusieurs croient qu'il serait nécessaire que chaque diffuseur (public, privé, éducatif, spécialisé) et les organismes subventionnels se dotent d'une politique très explicite en cette matière. Ceci permettrait de regrouper les ressources, de former les jeunes talents et de promouvoir les produits de ce secteur qui pourrait ainsi devenir un créneau d'excellence parmi nos industries culturelles.

On regrette le manque de planification et de coordination; chaque projet étant évalué et réalisé à la pièce et on déplore également qu'il n'y ait pas de forum qui permettrait le regroupement des gens oeuvrant dans ce secteur et qui favoriserait la promotion de leurs produits.

Acclamer et reconnaître la qualité et le succès, même financier, de certaines productions pour enfants est certes très bien, mais il ne faudrait pas pour autant que ceux qui y sont parvenus soient tenus de réutiliser constamment les mêmes "recettes à succès". Il serait dommage que la créativité soit sacrifiée à la

banalisation du talent, ce qui conduirait tout droit aux productions en série du genre "La Guerre des tuques, part II, part III".

L'encouragement de la diversité et l'ouverture aux contenus étrangers ont aussi été mentionnés par plusieurs comme une condition essentielle à une programmation de qualité. A l'exception des émissions pré-scolaires, à propos desquelles on a émis quelques réserves, les émissions pour les jeunes, qui comportent les marques culturelles qui nous sont propres, demeurent tout à fait exportables. D'ailleurs, l'exportation de nos productions destinées aux enfants paraît non seulement souhaitable par plusieurs, mais très réalisable pour autant que l'on adopte une politique qui permette aux petites et grandes maisons de production de profiter des mêmes moyens de promotion.

Plusieurs expliquent difficilement que le secteur Jeunesse anglais de Radio-Canada n'achète pas les productions, que les producteurs indépendants d'ici réussissent pourtant à vendre à l'étranger. On cite, à titre d'exemple, le cas encore récent d'une série achetée par l'Australie et plusieurs pays européens et pourtant ignorée par CBC. On a fait état d'une série de cas similaires.

Actuellement, on note une tendance à confier davantage, aux producteurs indépendants, une part plus importante de la production des émissions. Les avis sont très partagés en ce qui concerne la différence entre les coûts réels d'une production maison et ceux d'une production indépendante. Cette dernière cependant offre l'avantage de contribuer au développement d'une industrie privée autonome capable de générer des projets dynamiques

qui ne peuvent qu'être d'un apport essentiel au développement du secteur de la télévision pour enfants. Cette attitude dépasse cependant son objectif lorsqu'elle en vient à étouffer progressivement l'activité créatrice d'un secteur aussi important que ne l'était le secteur Jeunesse de Rdio-Canada. Pour plusieurs, il n'apparaît pas souhaitable que les producteurs indépendants pourraient ou devraient même à eux seuls développer ce secteur.

4. Télédiffuseurs privés

Les télédiffuseurs privés, pour leur part, ne semblent pas à une exception près s'intéresser de manière significative à ce secteur, de l'avis de bon nombre d'intervenants. Malgré tout, les télédiffuseurs privés, dans l'ensemble, paraissent reconnaître la nécessité d'y apporter leur contribution. Dans plusieurs cas, celle-ci demeure fort modeste, dans d'autres on peut y détecter un peu plus d'enthousiasme. Evidemment, un plus grand nombre d'incitatifs tel que les revenus publicitaires les encourageraient davantage à aller au-delà des simples intentions.

Bien sûr, l'intérêt à l'égard des auditoires enfants n'est pas seulement motivé chez les diffuseurs privés par un esprit philanthropique. En effet pour certains, il s'inscrit davantage dans une stratégie globale de programmation où l'on essaie d'attirer le plus de téléspectateurs possible par les émissions diversifiées et ainsi profiter de l'effet d'entraînement lorsque les parents prennent la relève des enfants devant le petit écran. Pour d'autres, la rentabilité économique des émissions pour enfants, en tant que telle, est aussi invoquée. Un de ceux-ci mentionne avoir investi de façon substantielle dans une série de 39 émissions et que le succès obtenu par cette émission et les revenus générés par la publicité sociétale (i.e. Hydro-Québec, les banques, etc.), les droits dérivés et la vente de la série à TVO permettraient un profit appréciable après impôt. Des co-productions avec Global et des projets futurs dans le secteur des bandes dessinées à trois dimensions laissent espérer à cet intervenant que d'ici 5 ans, il y aurait un potentiel international énorme dans ce secteur.

Somme toute, malgré ces initiatives toutes récentes, plusieurs intervenants attendent encore de voir se concrétiser ce "vouloir" de la part de tous les diffuseurs privés d'offrir une programmation de qualité.

5. Revenus publicitaires et commerciaux

Au cours des entrevues, on a surtout mentionné que c'était le manque de politique qui caractérisait le secteur de la télévision pour enfants. Il n'en reste pas moins que la réglementation québécoise en matière de publicité destinée aux enfants a aussi été indiquée par certains comme une mesure qui a eu des répercussions. On sait en effet que le Québec a adopté en 1978 et appliqué en 1980 une loi interdisant la publicité destinée aux enfants. Pour sa part, la Société Radio-Canada a retiré en 1975 à la demande du CRTC toute publicité de ses émissions pour enfants.

Certains se sont interrogés sur le manque à gagner qui s'en est suivi et sur les répercussions pour le développement de l'industrie. Est-ce que ceci s'est traduit par une baisse dans l'offre de programmation destinée aux enfants?

Cette question sur les conséquences de l'interdiction de la publicité sur le développement de la télévision pour enfants refait périodiquement surface chaque fois que l'on tente d'analyser l'évolution du secteur. Encore tout récemment, un comité fédéral-provincial était chargé d'évaluer les effets de la loi 72 et de voir s'il n'y aurait pas lieu d'y apporter des modifications.

Le comité constate que l'introduction de la réglementation québécoise est loin d'avoir annoncé le retrait complet des télédiffuseurs privés du champ de la télévision pour enfants, comme d'aucuns l'avait prédit au moment de l'adoption de la loi. Il note que dans les faits, les télédiffuseurs privés ont maintenu une

programmation pour enfants et augmenté leurs revenus publicitaires depuis quelques années; que la baisse de programmation qu'on avait observée en 1983 et que certains voyaient comme un prélude au retrait graduel des télédiffuseurs privés ne s'est pas poursuivie; et enfin qu'aujourd'hui, la programmation pour enfants s'est stabilisée.

Le comité réfute l'argument selon lequel l'abolition de la loi se traduirait par un réinvestissement massif des revenus publicitaires dans la production et la diffusion d'émissions pour enfants de la part des télédiffuseurs privés. Il considère au contraire "qu'une partie seulement de ces nouveaux revenus serait réinvestie dans la programmation et dans la production de type d'émission et que l'offre d'émissions pour les enfants chez les télédiffuseurs privés ne s'en trouverait pas accrue proportionnellement" (p. 39).

Le rapport du comité recommande le maintien de la loi en suggérant de légères modifications notamment que soit élargie la notion de publicité éducative. L'évaluation que font la plupart des intervenants que nous avons rencontrés à l'exception des diffuseurs privés va d'ailleurs dans le sens des conclusions du rapport.

Cette attitude témoigne, selon plusieurs, d'une profonde évolution des mentalités et les amène à considérer que le débat entourant la pertinence de la réglementation est révolue. La majorité des intervenants reconnaissent que la réglementation québécoise est un acquis social sur lequel on ne devrait pas revenir.

Bien que certains considèrent qu'on devrait permettre la commandite de prestige et la publicité

scciétale. Cette source de revenu a été identifiée d'ailleurs comme très appréciable par un des intervenants. La plupart sont d'accord pour affirmer que, de toute façon, les revenus publicitaires tirés des émissions pour enfants n'ont jamais été totalement réinvestis dans la production d'émissions pour enfants et que ce n'est donc pas la publicité qui peut être ce moteur de l'industrie.

Il ressort assez clairement des opinions émises par plusieurs des intervenants que la question du maintien ou de l'abolition de la réglementation sur l'interdiction de la publicité est loin d'être au coeur des préccupations. Il semble qu'on ait résolument tourné la page sur cette question et que de continuer à évoquer cette réglementation pour expliquer les difficultés du développement de la télévision pour enfants constitue un faux débat.

Autres revenus commerciaux

Une autre source de revenus mentionnée est la pratique de la commercialisation ("merchandising") des produits dérivés des émissions pour enfants qui pourraient connaître un certain essor d'ici peu de temps. A titre d'exemple, on mentionne les stratégies de commercialisation conçues par les entreprises Radio-Canada à partir des émissions pour enfants: livres, disques, T-Shirt, commercialiser à l'effigie des personnages de certaines émissions, en somme toute la panoplie offerte dans le cadre du "Zip Club".

Le secteur Jeunesse de Radio-Canada a commencé à développer cette pratique qui lui permettrait de toucher sa cote part des revenus que peuvent générer les émissions pour enfants. En effet, les revenus tirés

de cette commercialisation pourraient retourner directement au secteur Jeunesse plutôt que d'être versés au fonds consolidé.

Cette question de la commercialisation des dérivés des émissions pour enfants n'est pas nouvelle en soi, mais exige d'être considérée de plus près lorsqu'elle devient institutionnalisée. Certains intervenants ont, entre autres, émis quelques réserves à l'égard de cette pratique.

Sans vouloir prêter des intentions de commercialisation excessive aux entreprises Radio-Canada, il apparaît évident aux intervenants que la pratique du "merchandising" pourrait ouvrir la voie à des pratiques discutables. Selon plusieurs, il faudrait que cette commercialisation soit assortie de conditions. Qu'elle vise dans son ensemble à mettre en marché des produits à caractères éducatifs et formateurs pour l'enfant et surtout que cette commercialisation de qualité concerne davantage les productions canadiennes. La promotion et la distribution de ces émissions par vidéo-cassette pourraient aussi, selon certains, générer des revenus intéressants.

L'abri fiscal

Pour certains producteurs indépendants, s'il est une politique qui a constitué un incitatif majeur pour le développement du film pour enfants, c'est assurément les mesures de dégrèvements fiscaux consenties par les gouvernements fédéral et provincial. Etant donné qu'on ne peut compter sur des revenus publicitaires et que l'accès aux fonds Téléfilm Canada et celui de la SGCQ demeure limité, il est évident que l'abri fiscal constitue un des

incitatifs majeurs pouvant contribuer de manière significative au financement des productions.

Si l'expérience dans le domaine des abris fiscaux consentis pour le développement du long métrage n'a pas toujours été très heureuse, il en est autrement dans le cas du film pour enfants. Ces mesures ont, selon certains, permis de garantir des sources de financement qui auraient été autrement impossible à trouver. Cela s'explique en bonne partie par le fait que le film pour enfants présente des avantages particuliers qui le rendent très attrayant pour les investisseurs. Il s'avère souvent être, en effet, un excellent placement à long terme. Pour reprendre l'expression d'un des intervenants, il représente, en quelque sorte, un fonds de pension pour l'investisseur qui peut bénéficier d'allègements fiscaux. Le film pour enfants constitue un produit "renouvelable" qui subit très bien l'épreuve du temps, à l'inverse des productions destinées aux adolescents et aux adultes.

En matière d'abris fiscaux, on souhaiterait que les différents palliers de gouvernement ajustent leur politique respective afin de maximiser les investissements dans ce secteur. Une telle mesure aurait, de toute évidence, des effets positifs et constituerait une excellente manière de traduire concrètement une volonté de favoriser l'essor du secteur.

6. Conseil de la radiodiffusion et des et des télécommunications canadiennes

Bien qu'il ait toujours joué et continue encore de jouer un rôle central pour la télévision au Canada, le CRTC ne s'est cependant pas appliqué à développer une politique à l'égard de la télévision pour enfants. En effet, on s'étonne qu'aucune réglementation appropriée n'ait été chargée de traduire de manière concrète des engagements bien précis dans ce domaine.

On reconnaît que le CRTC a bien manifesté, à l'occasion, le souhait de voir les télédiffuseurs tant publics que privés, offrir une programmation pour enfants plus abondante et de meilleure qualité comme en fait foi ce qu'il énonçait encore récemment dans un avis du 11 juin 1984. Mais le CRTC n'a, jusqu'à présent selon plusieurs, entrepris que peu d'actions concrètes dans le but de favoriser de manière particulière le domaine de la télévision pour enfants.

On peut aisément mesurer aujourd'hui les conséquences de celà. Les télédiffuseurs, dans le contexte difficile de ces dernières années, ont dû procéder à des coupures budgétaires sévères de même qu'à des réaffectations de ressources importantes. Comme c'est hélas bien souvent le cas, c'est le secteur de la production d'émissions pour enfants qui en a subi en premier les contrecoups. Et pourtant, plusieurs intervenants soulignent que si des mesures semblables avaient été appliquées au secteur information, par exemple, il y aurait assurément eu des interventions très concrètes de la part du CRTC.

La leçon que l'on peut tirer de la tendance qui s'est dessinée ces dernières années est que, s'ils ne sont pas encouragés par des mesures incitatives et des directives de la part des institutions réglementaires, les télédiffuseurs seront peu enclins à s'engager à développer davantage le secteur de la télévision pour enfants. Ainsi, plusieurs intervenants estiment hautement souhaitable que le CRTC oblige l'ensemble des télédiffuseurs à réserver une portion de leur grille horaire à la programmation destinée aux enfants et qu'une partie importante soit constituée d'émissions ayant un contenu canadien. A ceux-ci s'ajouteraient des mesures incitatives qui pourraient prendre la forme, par exemple, d'un système de bonification selon lequel une émission pour enfants produite au Canada pourrait compter jusqu'à 150 à 200% dans le calcul total de la production canadienne que sont tenu de diffuser les stations. Une telle mesure serait d'un attrait certain pour les télédiffuseurs privés. Il va sans dire que cette programmation devrait toutefois répondre à des standards de qualité. Il ne s'agit évidemment pas de produire pour produire mais, bien au contraire, de stimuler la poursuite de l'excellence; le corollaire de cette mesure incitative devrait donc être l'obligation pour les télédiffuseurs de se doter d'une politique adéquate.

Une autre mesure proposée serait d'assouplir les normes qui ont trait au maximum de minutes de publicité permis pendant les grandes périodes d'écoute et, qu'en échange, une portion de ces nouveaux revenus publicitaires générés en dehors des créneaux horaires pour enfants servent à la production d'émission de qualité pour enfants.

Si l'on entend vraiment se donner les moyens de privilégier le secteur qui nous concerne, c'est résolument en termes de collaboration et de complémentarité plutôt qu'en termes de concurrence que doivent dès lors s'établir les nouvelles règles du jeu.

7. Office National du film

Tous les intervenants reconnaissent la qualité des réalisations de l'ONF, mais ils se montrent, par ailleurs, très sévères envers une institution qu'on accuse de fonctionner dans une "tour d'ivoire" à l'écart des préoccupations et des contraintes que connaît le reste de l'industrie. Sans vouloir faire ici le procès de l'ONF, on lui reproche surtout de ne pas avoir joué le rôle qu'on aurait pu s'attendre qu'il assume au plan de la production de films destinés aux enfants.

C'est surtout au niveau de la recherche en animation que l'ONF pourrait, selon certains, contribuer au développement de la télévision pour enfants. On peut en effet imaginer l'apport précieux que signifierait la participation de l'ONF dans le travail de formation des artisans en cinéma d'animation. L'ONF pourrait devenir, selon certains, un lieu de recherche et de perfectionnement ouvert à la communauté qui pourrait bnéficier de sa vaste expérience. Ce soutien à la formation pourrait prendre la forme de séminaires, d'ateliers de recherche mis sur pied en collaboration étroite avec les intervenants du milieu, etc.

8. Téléfilm

Parmi les initiatives importantes qui ont été entreprises ces dernières années dans le but de favoriser le développement de la production canadienne, il faut bien entendu reconnaître l'apport qu'a signifié la création de Téléfilm Canada.

C'est tout naturellement du côté des producteurs indépendants que l'évaluation que l'on fait de Téléfilm Canada est la plus positive. Le fonds représente, dans bien des cas, la source de financement indispensable et l'apport déterminant dans la réalisation de très nombreux projets. Plusieurs producteurs n'hésitent pas à affirmer que, n'eut été de la création de Téléfilm, ils n'auraient pas, de toute évidence, réussi à survivre dans l'état où se trouvait l'industrie de la production à ce moment-là.

Cela ne signifie pas pour autant que la manière dont est administré le fonds fasse l'objet d'une appréciation unanime. Certains n'hésitent pas à reprocher, en outre, le départage de l'argent entre les séries pour télévision et la production de long métrage. On souligne également que l'accès au fonds n'est pas aussi facile qu'on pourrait le souhaiter. Il faut noter que les critiques à l'égard de Téléfilm sont encore plus évidentes dans le cas des "jeunes" maisons de production. Celles-ci reprochent en effet la lourdeur administrative et les démarches fastidieuses qu'impliquent les rapports avec Téléfilm. On voudrait voir régner une plus grande ouverture d'esprit dans l'étude des projets destinés à ce marché très particulier des productions pour enfants. On insiste dans cette optique, sur la nécessité de voir Téléfilm faire figure de plus d'ouverture à l'égard de

nouvelles formules, de se montrer moins stricts dans l'application de ses politiques, en somme, on souhaite une "décomplexification" de la structure d'accès au fonds.

Dans le cas des maisons de production depuis plus longtemps rompues aux exigences qu'imposent la transaction avec les organismes bureaucratiques, on considère qu'il est important que Téléfilm conserve dans l'avenir une souplesse dans son fonctionnement. A titre d'exemple, les intervenants ne manquent pas de souligner que les conditions établissant la nécessité que les productions génèrent des profits devraient être assouplies pour les projets de production pour enfants, étant donné la nature même du marché de ce secteur.

Les projets qui étaient jusqu'à présent admissibles aux fonds sont ceux qui pouvaient garantir des profits par la vente sur le marché international, le seul marché local ne pouvant bien évidemment pas garantir cette rentabilité. Or, cela a pour conséquence de favoriser un certain type de productions à caractère divertissant d'une facture "exportable". Il devient par exemple impossible, dans le cadre du mode de financement actuel, de trouver des fonds suffisants pour produire une émission journalière destinée aux pré-scolaires conçue prioritairement pour le marché local. A cet égard, certains n'ont pas manqué de souligner qu'une excellente émission comme "Passe-Partout", que plusieurs considèrent comme la meilleure émission pour enfants produite ces dernières années, n'aurait peut-être pas vu le jour si elle avait été soumise aux règles de cet organisme.

Pour les producteurs indépendants, le souci d'en arriver à une production exportable est au coeur même de leur préoccupation. Ils sont d'ailleurs unanimes à

affirmer que cela est loin de représenter pour eux un problème insurmontable et que, malgré certains mythes sur ce sujet, ces productions peuvent et doivent même comprendre des éléments culturellement spécifiques. Il est possible de générer chez nous, selon eux, des projets d'envergure internationale. Certains considèrent qu'il est d'ailleurs possible de développer au Québec une industrie d'animation rentable. Il s'agit de s'adapter aux conditions du marché.

Si l'on essaie d'évaluer l'incidence de Téléfilm sur le développement de la télévision pour enfants, il ressort assez clairement des commentaires de nos intervenants, que la création de cette institution a été positive. Certains s'inquiètent toutefois de la nouvelle structure dont semble vouloir se doter l'organisme et des déplacements de personnel vers Toronto. On estime que Téléfilm ne doit pas s'éloigner du marché. Enfin, plusieurs ont souhaité que Téléfilm soit doté d'un mandat à long terme de manière à encourager plus particulièrement le secteur de la production pour enfants.

9. La Société générale du cinéma du Québec

Tout comme dans le cas de Téléfilm, la contribution de la SGCQ au développement de la production d'émissions pour enfants a été évaluée positivement. Malgré ses moyens beaucoup plus limités, sa contribution au développement de la production pour enfants a été soulignée par plusieurs. D'ailleurs, certains intervenants indiquent que plusieurs de leurs projets ont nécessité à la fois la collaboration de Téléfilm et la SGCQ. Ce que l'on regrette le plus, ici aussi, c'est le manque d'une politique spécifique qui privilégierait le secteur "enfants". Plusieurs souhaiteraient la possibilité d'une planification de projets à long terme, ce qui contribuerait substantiellement à développer le secteur.

10. Canal dédié à l'enfance et à la jeunesse canadienne

Lorsqu'on cherche à évaluer l'accueil qui serait réservé à la mise en onde d'un canal spécialisé pour la jeunesse, il ressort assez clairement qu'en principe tous se montrent disposés à appuyer une telle initiative. Les télédiffuseurs d'Etat ont d'ailleurs exprimé d'emblée qu'ils seraient tous disposés à collaborer avec ce canal et que des co-productions pourraient être envisageables.

On demeure étonné de constater toutefois le peu de renseignements dont disposent les intervenants que nous avons rencontrés à ce sujet et qui seraient pourtant ceux qui devraient y avoir été les plus impliqués. Seuls quelques aspects de la demande du groupe Téléjeunesse Canada semblaient être connus par ceux-ci. Ainsi, que l'on ne propose pas un niveau de contenu canadien plus élevé, et que l'on pense y permettre certaines formes de publicité, voilà ce qui en a surpris plusieurs. D'autres se sont étonnés qu'il n'y paraît pas y avoir dans la demande une étude plus exhaustive des ressources disponibles dans ce secteur. Enfin, l'"efficacité" de la structure administrative de ce groupe en a laissé plusieurs songeurs.

Les plus sérieuses réserves ont porté sur la rentabilité financière de ce nouveau service. La question centrale pour plusieurs intervenants est de savoir d'où viendront les capitaux nécessaires pour financer les productions canadiennes que le canal entend diffuser. On craint en particulier que l'arrivée de ce nouveau partenaire, loin d'annoncer l'injection dans l'industrie de nouveaux capitaux, se traduise surtout par un étalement encore plus marqué du financement déjà présentement

accessible. On se demande ainsi si la création de ce nouveau service ne va pas, pour reprendre l'expression d'un des intervenants, contribuer à "tuer" Téléfilm Canada dont les resscurces sont déjà limitées. Ce sont ces préoccupations à l'égard des modalités de son financement qui amènent certains à conclure qu'un canal spécialisé pour la jeunesse ne va pas nécessairement contribuer à développer de manière substantielle l'industrie de la production destinée aux enfants. Certains n'ont pas manqué de rappeler les espoirs qu'avait suscités la perspective du développement du marché de la production de films canadiens avec l'apparition de la télévision payante, pour affirmer qu'il ne faudrait pas se leurrer une fois de plus sur les véritables retombées économiques que pourrait signifier, pour l'industrie, la création d'un tel canal spécialisé. On rappelle à cet égard que ce nouveau partenaire vient s'installer dans une sphère d'activité qui est largement tributaire du soutien financier des gouvernements.

Il ne fait pas de doute, pour plusieurs, que le projet de programmation tel qu'élaboré par le groupe Téléjeunesse Canada, de par la place qu'elle pourrait réserver au contenu canadien, saurait stimuler la réalisation de productions où le talent d'ici pourrait pleinement se faire valoir.

Nonobstant les réserves déjà exprimées, la création d'un tel canal, loin d'être perçue comme pouvant annoncer un bouleversement en profondeur du domaine de la télévision pour enfants, est davantage considérée par la majorité des répondants comme l'entrée en jeu d'un nouveau partenaire qui pourrait contribuer à diversifier le type de programmation qui a été jusqu'à présent offert.

En conclusion à ce volet de l'étude, nous voudricns mentionner qu'il a été surprenant de constater qu'en dépit des problèmes et des ressources limitées rapportées dans le bilan que nous venons de dresser, on retrouve encore chez ceux qui travaillent dans le domaine de la télévision pour enfants ce même "feu sacré" qui a toujours caractérisé les artisans du secteur. On constate aujourd'hui un tel dynamisme et enthousiasme, que l'on acquiert rapidement la conviction ultime que ce secteur peut devenir un des créneaux d'excellence en autant qu'on apporte les correctifs nécessaires et qu'on lui donne les moyens de se développer. Ce sont ces mesures que nous discuterons dans le prochain chapitre.

III. OPTIONS FOR CHILDREN'S TELEVISION

There is a need in English and French Canada for more, higher-quality programs for children, scheduled in children's viewing times. Children's audiences are exceptional, important and not bound by the patterns of adult and commercial markets and related regulation. These views are shared by many in the television industry, and are supported by public consensus.

An argument commonly heard is that children's television should be regarded as a public responsibility no less urgent than the establishment of schools, hospitals and highways. Cultural identity begins at father's and mother's knee - a knee, incidentally, which in the last few decades has been pressed firmly in front of the television set.

Although the rapid pace of technological development seems to require catch-up schemes among broadcasters, carriers and regulators, our present attitude regarding children's television must proceed with the recognition that the needs of the next generation must be met now, that catching up is not possible where the influence of young minds is concerned.

With children, it is important that television resemble them and their surround. Children's television should be supportive, not exploitive, for children to understand themselves, their community, and from there to understand other and diverse cultures.

The Introduction to this report, in expanding on these cultural truths, should be regarded as the basic premise of the recommendations to follow. These recommendations, in response to the particular and exceptional importance of child

audiences, serve not to re-invent the wheel or argue for new or restrictive and defensive regulation, but to make use of existing institutions and policies in a more innovative way through added incentives, through asserting authority, improving service and enforcing or diminishing regulation.

Policy options very in relation to public and private interests, broadcast and narrowcast spectrums, populations served, and cultural and language differences.

In considering a range of options, Chapter III will refer directly to the following categories or areas of influence:

1. The CBC;
2. The NFB;
3. Private Networks and Stations;
4. A Children's Channel;
5. Provincial Services;
6. The Cable Industry;
7. Telefilm - The Broadcast Fund/SGCQ;
8. The CRTC;
9. The DOC
10. The Broadcasting Act.

Items 1. through 6. will relate to the appropriate services to be provided by brodcasters, producers and carriers. Item 7. deals with one aspect of funding support to these services. Regulatory authority and responsibility are the focus of items 8. through 10. in relation to the conduct of funders, carriers, broadcasters and producers.

No attempts are made within the limits of this report to review exhaustively the responsibilities of those in charge. Rather, priority issues relating to children's television are identified based on interviews conducted, documents examined and studies done.

1. The Canadian Broadcasting Corporation (CBC)

(a) A Question of Will

In Let's Do It, the CBC vision of Canadian broadcasting proposed to the Task Force on Broadcast Policy, it is stated, "In serving Canadians, the CBC regards journalism as the single most important service it provides."

This perception and value judgement, reinforced throughout the CBC document, is reflected in CBC program budget decisions, with an emphasis on news and current affairs.

In keeping with this emphasis, the report, while suggesting a cooperative role with other services including a possible children's channel, does not argue for increasing funding of, support for, emphasis on, or expansion of the Children's Departments or children's programming in CBC.

Indeed, during the International Year of the Child, CBC pulled out of the Saturday morning block for kids in English Canada, thus delivering Canadian children to the American popcorn-machine shows.

The CBC would seem to have very little clear corporate policy with respect to current or future directions for children's programming. Although mentioned as a priority, children would appear to have low status within the CBC corporate body, behind news, current affairs, drama, variety and even sports, in budgeting and resources. There is an internal study underway in the French service on the place, priority and shape of children's television. This recent interest, however, is not mentioned in the CBC report to the Task Force.

At this juncture, unless the Corporation commits itself more fully to children's programming in practical terms, it would appear that direction for the CBC in this respect would need to come from outside the Corporation itself, most appropriately from the government department or regulatory body responsible.

(b) Commercialism

With cutbacks in its budget, the CBC may be driven to make more and more program decisions on commercial grounds which may not necessarily be compatible with the cultural mandate of the CBC.

In recognizing the tension between a "...significant contribution to Canadian Culture," and the, "industrial objective to encourage producers to invest and recoup their investment from commercial program markets," the CBC states in its document to the Task Force:

> While these two objectives can sometimes be reconciled, this is not always possible. It becomes even more difficult if all investors, including Telefilm and the CBC, insist on recovering their 'investment'. (p. 74)

And further:

> ...it is inescapable that the Corporation's efforts to differentiate its service from those of private Canadian and American broadcasters are inhibited by its commercial requirements. (p. 142)

The trend within the CBC Children's Department and related departments to independent productions with Telefilm-Broadcast Fund and private financing is a trend toward the marketing and sales of programming, outside of Canada, particularly to the broad U.S. marketplace, for English programming. To the extent that such motivation may restrict

the diversity and sensitivities of programming that should be designed specifically for children and their special needs, the commercial trend may not always serve the best interests of children.

Advertising revenue, now 38% of the cost of productions in the CBC, has become an important forced element of the CBC's capacity to produce programs. The CBC expresses fears in its report to the Task Force that a large Canadian content may threaten its revenue through advertising that is often attached to commercial American fare. (pp. 175-176)

The growing importance of advertising revenue for CBC management and programming is another manifestation of the trend toward commercialism within the CBC.

Two primary concerns with respect to children's programs emerge with a trend toward commercialism and advertising within the CBC: (i) the most important market for English programs, the U.S., may tend to result in an Americanization of Canadian productions, and may restrict the latitude of producers to meet the special interests and needs of children; (2) since the CBC theoretically carries advertising for programs or time schedules designated as "children's", decision-making processes within program departments at the Executive and Board levels of the CBC may tend to exclude children. Though advertising revenue generated by children's programs, were it allowed, could hardly be expected to be significant, the perception of children's programs as being on the financial liability side of the ledger hardly supports a full and clear discussion of such programming as priority in a climate of CBC budget cutbacks and cost recoupment requirements.

In an area as important as children's programming, a public broadcasting service such as the CBC should not allow itself to be put in the position of making decisions on commercial grounds rather than in cultural and development concerns of Canadians.

(c) Merchandising

One area where commercial revenue may be generated in relation to children's programming, without necessarily influencing the content or substance of programming, is merchandising of material related to the programming: magazines; t-shirts; pins; buttons; toys; and dolls. The establishment of a direct relationship with audiences through related materials has the two-fold effect of supporting youthful participation and generating revenue. This area is presently being tested in the French Children's Department and, if successful, such activities should be encouraged furhter in both French and English services.

It is conceivable, however, that merchandising in relation to children's programs cannot be effectively done through "CBC Enterprises".

In view of the importance of the children's area and the special anture of needs and concerns relating to the area, the CBC Children's Department should be mandated to merchandise its own related materials and to retain revenue thus generated within the Department itself.

To be avoided in the CBC is a situation which has been reported by those involved in children's programming at TVOntario. In TVOntario's case, the children's department has successfully merchandised a number of items and marketed programs to generate revenue approximately equal to 1/3 of

the children's program budget. In view of this, TVO executives reduced the amount of corporate funding to the children's department in an amount approximately equal to the revenue generated by this department.

The Children's Department of CBC requires increased funding for its programming from the Corporation and should be in a position to generate revenue through merchandising to supplement corporate funding.

(d) Budgetting and Long-Term Commitment to Program Series and Strip-Shows

Budgeting on a year-by-year basis, the fate of CBC so far, leads to inefficiency in management and program development. This is true in the Children's Departments as in other areas of the CBC.

As is constantly pointed out by children's specialists, by spokespersons of the Children's Department of the CBC, and in research of children's viewing habits, children benefit from and prefer continuity in programming. Strip-show formats such as the pre-school programs now available on weekday mornings, Mr. Dressup, and Passe Partout (produced by the Ministry of Education but broadcast on CBC), and as was demonstrated in the afternoon hours by the popular series such as Razzle Dazzle and Felix et Ciboulette, provide daily participation and familiarity. A weekend morning magazine series with a friendly host has shown to be extremely popular in French programming.

Such strip-shows, however, are not always practical when budgeting is assured only on a yearly basis.

These budgeting practices, in a context of the trend to commercialism and Telefilm-supported independent production,

are unsupportive of long-term commitment to series and strip-shows. Independent producers are not always willing to commit themselves to an uncertain prospect, and are not always willing to accept a long delay between the creation of a pilot show for a series and decisions on the series that may span two or more budget years.

In the children's area, then, it is particularly important that long-term budgeting take place to ensure continuity and longevity of programs meant to develop a constant and faithful viewership of children who thrive on familiarity and daily companionship. The several commissioned studies and governmental reports that argue the importance of long-term budgeting should be taken seriously and acted upon by the appropriate government bodies and regulatory authorities, especially as they relate to children's television.

(e) Scheduling

There are three important issues of scheduling in children's programs:

(i) Children require, as mentioned above, a regular, clearly-identified daily pattern of children's programs;

(ii) Children's programs need to be scheduled in time periods when children are most likely to be viewing television (e.g., 4:00-6:00 p.m. and Saturday and Sunday mornings);

(iii) Prime-time children's and family specials should be carried early enough in the evening (before 8:00 p.m.) to enable young children to see them before bedtime.

(f) French/English Cooperation

It is the view of highly-placed officials in the CBC and

Radio-Canada that there must be deeper creative commitment involving program planners from both English and French services in the conception and development of programs in every department - especially the Children's Departments.

Good intentions need somehow be translated into action.

This is an area where the Children's Departments of CBC and Radio-Canada can show new leadership within the Corporation. Such inter-cultural cooperation may be more likely with children than in most areas such as news, current affairs, drama or variety.

The Children's Departments may improve their positions internally through such innovative cooperation, while providing for new and exciting programming for children.

Recommendations Regarding the CBC

Owing to some lack of corporate will on the part of the CBC/Radio-Canada to support strong Children's Departments and a strong children's program offering, and in view of a trend toward commercialism which influences CBC's capacity to produce high-quality programs, particularly for children, and in view of budget cutbacks to the CBC, a number of actions might be taken.

The appropriate parliamentary body responsible for CBC/Radio-Canada funding and activity should establish children's programming as a priority area through strong budgetary and programming directions in the following ways:

(1) Require CBC, both English and French services, to reserve the time period between 4:00 and 6:00 p.m. for children, to be "owned" by the Children's Departments. Allowance should also be accorded for certain early prime-time specials for children.

(2) Require CBC/Radio Canada to reinstate the Saturday morning program block for children in English Canada, if only to carry repeats of programs shown during the week.

(3) Secure the right of CBC/Radio-Canada to budget on a 3-5 year basis, at least in the Children's Departments, rather than on an annual basis, to ensure proper support to program development and continuity.

(4) Make provision for CBC/Radio-Canada's Children's Departments to conduct their <u>own</u> merchandising programs, for their own Canadian-produced programs, to retain that revenue in the departments, and to use funds thus generated to support program development and expansion beyond that possible within the fully corporate-funded program budget.

(5) Direct CBC/Radio-Canada to continue the practice of carrying no advertising during children's programming, but, in treating the children's area as priority, not to allow this practice to interfere with full budgeting and support for children's programming.

(6) Direct the Children's Departments in English and French services to cooperate to the fullest extent possible for integrated or co-produced programs. A minimum of 10% of programs produced by CBC/Radio-Canada for children should be in coproduction between the CBC English and French services.

(7) Ensure that at least 60% of children's programs carried on the French and English CBC services be Canadian produced.

(8) Provide the means for CBC/Radio-Canada to resume their roles in apprenticeship and training of producers, directors, writers and performers of children's television.

(9) Ensure a balance of in-house and independent productions, to allow for stability of the policies of the Children's Departments in French and English services, while benefitting from the fresh and energetic talent of independent producers.

2. NFB

The NFB does not have a history of specialization in the production of children's films and has no record of producing children's television.

Its international reputation in animation, documentaries and shorts, however, has not been exploited in Canada by producers of children's television within the CBC/RC, provincial services, private broadcasters or independent producers.

It would seem natural that NFB should provide a supportive and initiating role in the development of new and innovative productions and production techniques.

NFB should continue to be seen as an inventive agent responding to changing times. As NFB reviews its specialist role in today's speeded-up world, consideration should be given to the special needs of children.

NFB could well be regarded as an important training ground for producers who might, if motivated, take into consideration the particular demands of children's audiences and experimentation with new forms of entertainment and edification of children.

For these things to occur, however, there must be a will within NFB to take interest in the children's area, and to gear up for the rigors and demands of television.

A policy is needed within NFB with respect to the treatment of children's audiences.

With respect to these matters, a number of policy-related issues emerge:

Recommendations Regarding the NFB

1. The appropriate parliamentary body responsible for NFB should require NFB to develop short and long-term policy positions with respect to program development and training in relation to children's films and television.

2. Direction should be given to NFB by the appropriate parliamentary body to establish a trianing centre for young producers to specialize in the area of the production of film and television for children, with special emphasis on animation.

3. NFB should be expected to be called upon for the development of prestigious, specialized, limited series or specials directed to children, making use of the innovative techniques especially in animation to challenge and edify youth audiences.

4. The appropriate parliamentary body responsible for NFB should require NFB to allocate not less than 25% of its program funding to the children's area.

3.Private Networks and Stations

A need for high quality, well scheduled programming for children is not likely to be answered in any major way by private networks and stations.

The benchmark for success in the private sector, as pointed out by executives is clear - profit.

Children's programming has simply not been found profitable by private broadcasters. (See Chapter II Section B, for exceptions in Quebec.)
CTV affiliate stations do produce low budget and usually very low-quality programs for children to fullfil promises of performance respecting Canadian content. Little commitment to children is evident, however. Canadian content regulation may have led to a generation of programming for children, but programming is less than adequate. Social commitment varies considerably from one independent station to the next, often on the basis of the quality of individuals involved.

New regulation of private broadcasting at this point would be to close the barn door after the horse is out. It is in the area of "promise of performance" by stations and networks, however, and in the area of incentives to private broadcasters to pay particular attention to children, that some improvement is possible.

Recommendations Regarding Private Networks and Stations

1. Private stations should be required, as part of their promise of performance, to deliver no fewer than two hours of children's programming a day. In locations not served by public broadcasting, consideration should be given to a higher number of hours of children's programming per day. (see sections on the CRTC and DOC regarding incentives)

4. Children's Channel

A children's speciality channel may well be a desirable move to ensure more children's programming of high quality in appropriate times, but it should not be seen as a total solution to programming needs of children.

Public response to the June 11th, 1984 CRTC call for comment on a program service for Canadian youth resulted in a number of common observations:

1. There was agreement by most parties that conventional broadcasters should not only continue to provide suitable programming for young audiences, but should, where possible, increase both the quantity and quality of that programming, especially during the late afternoon and evening time periods.

   (The commission reiterated its conviction that both the CBC and private broadcasters have a continuing obligation under the Broadcasting Act to provide high quality programming for young audiences, and to schedule such programs at times convenient to these audiences.)

2. There was broad agreement that a youth broadcasting service should provide programming to cover all age groups between two and seventeen, but that particular emphasis should be put on providing programming for school age children and young teens, where the lack of programming is most accute.

3. Most submissions were reluctant to specify a minimum requirement with Canadian programming. While a number favoured a Canadian content level of 50% or more, many argued that the most important content criterion for the service should be in terms of quality, with a strong Canadian program presence being complimented by the presentation of the best children's programming available from around the world.

4. There was strong representation that if the service is non-discretionary, it should be non-profit in nature.

5. There were several views on the conditions under shich a youth broadcasting service could be carried. Generally, however, submissions favoured three options:

   i) A totally discretionary user-pay model, fashioned after the specialty services criteria. This is especially favoured by the cable and pay television licencees, and by the CAB;

   ii) A non-discretionary model, on a stand-alone or shared channel basis;

   iii) A cable-optional model, with the service optional to cable, but if carried, mandatory to subscribers. Such a service would also usually be provided on a clear channel on the basic tier.

As a modification of the non-discretionary alternatives, a cable access approach was suggested, but since the cable community channels frequently broadcast for only a limited number of hours per day, the Commission could consider allowing the cable community channel to distribute a service. This would make the service widely available to the greatest number of cable households, with minimal disruption of the basic tier.

Recommendations Regarding a Children's Channel

Without reference to any of the current applications before the CRTC for a specialty service for children, the following are recommended as two primary principles which should apply to any entity licensed:

1. The service should reach as many Canadian children as is technically possible.

2. There is no point in licencing a Canadian specialty service for children unless the programming is of the highest quality and with a minimum of 60% Canadian content.

In reference to the above two principles, the following are recommended as further criteria for any entity licenced:

1. The service cannot be a pay service or discretionary service to householders. This discriminates against those not able to pay and restricts the reach of the service.

2. The service should therefore be non-discretionary to the householder, with a small pass-through fee allowable, with a maximum percentage of the pass-through dollar going into the production of Canadian programming.

3. Regulatory pressure should be brought to bear to cable services to carry the specialty children's service. A mandatory policy should be brought to bear if cable companies prove uncooperative in carrying the service.

4. The service should be on the basic or extended basic service.

5. The service should be non-profit.

6. There should be no commercial advertising allowed within the service.

7. Corporate sponsorship programming of the service should be allowed and promoted.

8. The service should be licensed for at least a five-year period. Expectations for a full and adequate service to be in place within the first or second year may not be realistic. At least a five-year period should be provided to allow growth and maturity.

9. As part of the promised performance, the licenced service should provide for a strong statemnt of program policy and a governing board should be in place that will ensure quality control.

10. Programs imparted should reflect a diversity of cultural traditions and viewpoints and should not be dominated by any one cultural source.

11. Within ages 2-12 there are several audiences by virture of developmental differences alone. A two-year-old and a ten-year-old are worlds apart in many respects. Any new children's specialty service should sense the diversity of children's audiences in a full and balanced way.

12. The service should have built into it a training mechanism to ensure the creation of a community of independent producers, writers, directors and talent.

13. The service should provide mechanisms for an optimum degree of regional participation in program production.

14. Co-productions with CBC, other public broadcasters, and private broadcasters should be encouraged to ensure continued program offerings through those broadcast outlets, particularly within those regions not reached by cable.

Provincial Services

TVOntario provides an important service through such programs as Polka Dot Door , Today's Special and Readalong .

TVOntario's initiated Galaxie service was a valuable innovation. Although its application for a Canadian network license was turned down, it paved the way to careful consideration of the importance of a non-discretionary service aimed at the special and particular needs of children.

Beyond the production of programming, provincial services provide additional much needed support such as educational resource materials, research into the effectiveness and effects of programs, one programming for use within the classroom.

The Knowledge Network Service of British Columbia provides the rare opportunity for specialized programming to be used for study group on community purposes.

Although Radio Quebec in its begining years produced a number of children's programs, in the last ten years it has shied away from this responsibility. Radio Quebec has received particularly high ratings for its children's programs of Passe Partout and Christmas specials. Although many credit Radio Quebec for the enormous success of Passe Partout, it was actually produced outside and broadcast by Radio Quebec Radio Quebec has attempted in the past to reach the 13-25 year old youth market, without much success. With the ensuing reintegration of DPDMD on Radio Quebec, a renewed emphasis on the children's area should be expected.

Access Alberta carries provincial educational programming to the far reaches of its province.

No clear cut policies with respect to children's programming, however, is apparent in relation to provincial serivces. There is no clear indication of long-term strategies or underlying philosophies of the service provided through children's programming. It is therefore difficult to ascertain how the provincial services see themselves as fitting into the changing world of specialty services, satellite distribution, pay TV and so on.

Provincial services have an opportunity to link up by satelite to share or exchange, as well as co-produce and market children's programming in both English and French for broad audience appeal and for educational purposes.

Recommendations Regarding Provinicial Services

1. Provincial services should be required by the appropriate government authority to establish clear-cut policies and guidelines for short and long term objectives and program plans in the children's area.

2. Provincial channels should cooperate through co-productions or through exchange of programming on a barter system to the extent that it is reasonable to do so.

3. Provincial services should include a strong research component to the development of programming and to the testing of its efficacy in reaching and serving audiences.

4. Provincial services should be required as promise of performance to include at least 30% of their programming budget for children's programming.

The Cable Industry

The primary issue respecting children's programming in relation to the cable industry is the carriage of a specialty service for children.

As has been discussed in previous sections, evidence points to the unlikelihood of a successful specilty service for children based on a discretionary model, particularly if a large quota of Canadian content is required.

TVOntario in its submission in support of a license for Galaxie reviewed evidence that the distribution, on a subscriber discretionary basis, of a specialty service of high standard designed specifically for Canadian children would not generate sufficient revenues for the service to survive. TVOntario therefore urged the Commission to reconsider its policies with respect to carriage of specialty services.

The Canadian Broadcasting Corporation strongly supports the universal mandatory system for the carriage of a children's channel in Canada on the cable systems.

Meanwhile, the cable industry itself is seeking ways of bringing in American specialty services including services for children and youth. The CCTA has argued that the early carriage of specialty services in the U.S. would allow cable operators to compete more effectively with SMAT systems and would provide a useful marketing tool for the Canadian pay television industry. They also contend that the early introduction of non-Canadian services would effectively pave the way for Canadian specialty services by creating a market for the new services by insuring that the equipment was in place for their distiribution once they become operational.

Responses to the CRTC call for public comment on the specialty program services resulted in mixed responses. Some responses suggested that the carriage of non-Canadian specialty services on a cable system not be allowed until affiliation agreements between the cable licensee and Canadian specialty licensees have been signed. The Commission has determined that the option of affiliation agreements has the potential to create a favourable climate in the pay television industry while at the same time encouraging cable licensees to act swiftly to condlude affiliation carriage agreements with the Canadian specialty licensees.

Concern continues, however, that affiliation agreements may be insufficient for a broad and full carriage of a children's specialty service across Canada.

Currently the cable industry is discussing their desire for deregulation of cable rates. One option that is being reviewed is a trade-off with the cable systems giving cable carriage priority to Canadian specialty services on the basic servis on the basis of cable rates deregulation.

Assuming that the cable industry would allow the marketplace to determine the optimum cable rate for maximum cable penetration, and in view of the importance of carriage of Canadian services and programming, this may be worth investigating.

Recommendations Regarding Cable Industry

1. CRTC continue to regulate the American specialty services allowable in Canada. No specialty children's service should be allowed on a stand-alone basis.

2. Cable companies should be required with respect to a children's specialty service to allow a pass-through fee to subscribers. If necessary the universal mandatory system with respect to children's specialty service may be required if affiliation agreements do not materialize in sufficient numbers. Because of the priority importance of children's programming in this country of a Canadian nature, government regulation requiring the cable companies to carry a children's specialty service should not be regarded as a precedent for other specialty services, but as an exceptional Canadian requirement.

Canadian Broadcast Program Development Fund

This Telefilm administered fund is regarded by many within the industry as one of the most significant developments of the decade supporting the development of new Canadian film and television products.

From July 1, 1983 to March 31, 1985, 38 of the 174 projects funded have been for children with 13 out of 63 in French and 25 out of 111 in English. This same 22% of projects funded annually have been for children, with approximately 16% of the funds being allocated to childrens programs.

Telefilms largest support has been to Drama, with children a second priority ahead of Variety in funding so far (See appendix for breakdown of funding).

The business plan of the broadcast fund for 1986-1987 indicates that funding for the first 13 episodes of the series will be undertaken within the normal guidelines of the broadcast fund, now reduced from a maximum of 49% to a maximum ranging between 20% and 30% of the series budget. However, funding for subsequent sets of 13 episodes will be undertaken on a diminished basis; and funding and renewed series will gradually phase out to a maximum of 5% as the series becomes increasingly viable.

Since continuity is of great importance to children in the program offerings, series play an important part of their television diet. The position with respect to reduced funding for nenewed series may hurt the children's area.

It may be desireable in view of the importance of strong Canadian program offerings for children, and the likelihood that a new children's channel might lead to a greater participation of independent producers, and in view of the tendency within the Canadian Broadcasting Corporation to seek outside productions in the children's area, that some special considerations be accorded producers of children's programs. A number are suggested next:

Recommendations Regarding the Broadcast Fund

1. A quota be set within Telefilm requiring that 30% of all Telefilm funding go for children's programming in both English and French allotments.

   This may not be as readical as it sounds, in the sense that children's programming can include drama, variety, and even documentary formats.

2. Consideration might be given to the creation of a special children's governing group within Telefilm.

   This group should have visibility so that young producers will know who and how decisions will be made with respect to the 30% of Telefilm funds allocated to the children's area. Accountability of the distribution and the administration of the funds relating to children would rest with this group.

   This group should be made up with individuals who know and understand children, are committed to the development of high quality programming in this field, and who understand marketing of children's programs.

3. The Broadcast Fund should be contined for a period of no fewer than ten years to ensure continuity and support to development of independent producers, particularly in the children's area.

Societe-General du Cinema du Quebec, The Ontario Film Development Corporation and other Provincial Funding Bodies

Created in 1983 the SGCQ is given it's mandate by the Institut Quebecois de Cinema.

Although its primary mandate is to promote feature films of fiction it has been a valuable resource for children's productions. And this not only in its funding capacity for production, but also promotion and support activities. In the past year its funding of children-related projects came close to 20% of its overall production project. Half of this amount however, went to a single feature film.

The I.Q.C. has never requested from the SGCQ a development plan for the children's sector. If it was to do so the SGCQ could certainly bring a very important input to the children's area.

The institutions being of provincial jurisdiction, it is imperative that the principal body of government acknowledges this priority and allows for the proper funding of such projects.

The OFDC just formed will average $20 million over a three year period to strengthen financing, marketing and training in the film and video industry. The OFDC is in the process of consulting with the industry on how their initiatives should be implemented.

These funding bodies and those of other regions of Canada have an opportunity to apply funds where they are badly needed, including children's film appropriate for broadcast.

Recommendations Regarding SGCQ, OFDC and other Provincial Funding Bodies

1. The appropriate provincial ministries should require a five-year plan of the funding body for the development and promotion of children's film and video, and that 1/3 of its budget be allocated for this sector.

2. That appropriate provincial ministeries should require funding bodies to apportion an optimum funding mechanism for distribution, dubbing and promotion of children's film and video, particularly for international markets.

The Canadian Radio-Television and Telecommunications Commission (CRTC)

The most important single aspect of regulation or of legal authority since the creation of the Broadcating Act, has been making provisions for an almost wholesale importing of American signals to Canada through cable systems.

New, restrictive policy relating to American programming is one realm of policy option. More positive options, however, through existing CRTC mechanisms and through some innovative new ones, may serve the pruposes of children's programming more directly and adequately.

The following are recommendations relating to the CRTC authority in matters of promise of performance, Canadian content, advertising and cable carriage:

Recommendations Regarding the CRTC

1. Promise of performance of any licensed entity should contain clauses insuring a balanced proportion of children's programming in the program schedule with a quota on Canadian versus foreign programs, and with foreign programs reflecting a diversity of cultures, not to be dominated by any one culture.

2. Some consideration might be given to a contract approach on renewal of licenses or on the licensing of new entities on the subject of promise of performance, with the contrat being legally binding. Although this may be described for all aspects of renewals and licencing, it is conceivable that such an approach could be restricted to contractual agreements regarding children's programming only.

3. The CRTC should relax its position on universal carriage of a children's television service on cable, and should be prepared to support universal amndatory systems in the event of failure of cable companies to comply with carriage of children's specialty service. Such a provision, however, should be contingent upon a high level of Canadian content not to be less than 70% of programs offered by year 5 of a licensed service.

4. Children's television should not have to rely on advertising revenue within its programming. A program of incentives to both public and private broadcasters to produce children's programs should be created in the following fashion:

   a) Broadcasters should be credited with advertising time not used duirng children's broadcasts. Broadcasters should then be allowed to exceed the maximum advertising time per hour allowed now for use of credited time in other time periods;

   b) the amount of credit is subject to adjudication by a CRTC Quality Control Council on the basis of a program meeting a 10/10 Canadian content schedule, and on the program's ability to meet an acceptable quality standard.

   c) no less than 40% of the revenue generated by the credited advertising time will be dedicated by the broadcaster for the production of children's programs.

5. The CRTC Quality Control Council in its capacity of reviewing programs for Canadian content, and quality standards, may, on the basis of 10/10 Canadian content criteria and high quality standards met grant up to 200% Canadian content ratings to qualifying programs.

Department of Communications (DOC)

There are Canadian institutions in place now to ensure an optimum service of high quality, balanced programming for children. All these institutions are either directly or indirectly under the authority of DOC. In view of this and the foregoing discussion and recommendations, the following are select recommendations that require DOC authority:

Recommendations Regarding the DOC

1. Clear guidelines, policies and decisions must eminate from the DOC to operationalize children's programs through appropriate processes within government bodies; the public and private television sectors, and public funding mechanisms.

2. In its role of authority over international exchange of programs and signals, the DOC should ensure:

   a) that any program exchanges contain a minimum of 25% children's content;

   b) promotional and support programs for international exchange should include an optimal exposure of plans, personnel and programs relating to children.

3. The DOC should ensure that the international TV5 agreement among Francophone European countries, and Canada, should contain a provision for each country supplying programs to include an optimum proportion of childrens programs.

4. To ensure greater access to French programs for Francophones outside Quebec, the DOC shoudl encourage provincial television services to link up via satalite to distribute through their services a share and package of French language programs. Children's programs should be regarded as priority in this network exchange.

5. The DOC should persist with the Department of Revenue that qualifying independent productions with 10/10 Canadian content be allowed 150% tax write-off in the year of principle photography. It is conceivable that special consideration may be given children's programming in this regard should other program areas become prohibitive.

6. The DOC pursue the provisions for long-term budgeting processes within the public broadcasing sector.

The Broadcasting Act

The basic principles of the Broadcasting Act have served Canadians well for close to twenty years. It is well beyond the scope of this report to suggest any changes or additions to carefully conceived and broadly based form of legislation.

The terms of the Broadcasting Act, and particularly the broadcasting policy for Canada, are broadly drawn therefore allowing for flexibility and interpretation that accommodates changing technologies and changing times. Within this broad context specificity with respect to particular age groups of audiences is avoided. For example, in the broadcasting policy for Canada Section 3g, it states "...national broadcasting service should 1. be a balanced service of information, enlightenment and entertainment for people of different ages, interests and tastes covering the whole range of programming in fair proportion."

Other terms in the broadcasting policy for Canada relate to purposes, such as in Section 3b, "...the Canadian broadcasting system should be effectively owned and controlled by Canadians so as to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada", and later in Section 3g.4 "... contribute to the development of national unity and provide for continuing expression of Canadian identity."

These latter sentiments particularly relating to enriching and strengthening the culture and the development of national unity and continuing expression of Canadian identity would seem to have particular relevance for the developing minds and sentiments of children who are to inherit our culture and cultural identity and who will or will not continue to support the expression of this identity and its embellishments. There is no other audience so susceptible to cultural influence or stimulated to new expression.

Therefore, only one recommendation is posited with relation to the Broadcasting Act.

Recommendations Relating to the Broadcasting Act

1. Although no recommendation is made here for a change in the Broadcasting Act, should any changes take place it is recommended that changes include direct reference to children and to the importance of service to them, within Section 3 on broadcasting policy for Canada, within part 2 on the objects and powers of the Canadian Radio-television and Telecommunications Commission, and in part 3 in relation to the Canadian Broadcasting Corporation.

EXECUTIVE SUMMARY

CHAPTER I

1. Surveys, studies and reports relating to children's television indicate strong support for treating children as an exceptional audience requiring special regulatory and policy attention.

2. One Gallup survey shows that over a third of all Canadians and half of those in English and French Canada of child-bearing age say there are not enough children's programs, and that the programming should be Canadian. Over half of Canadians say they would approve of the addition of a new Canadian channel offering a variety of programming including children's, even if it meant transferring an American channel to a converter service.

3. There is a general perception that up to now francophone children in Quebec are better served by Canadian services than are English Canadian children.

4. A range of public reports and statements from children's television support groups call for more specific policy statements regarding children within the CRTC, CBC/RC, NFB, Telefilm, SGCQ, provincial services. Without clear policy little action is expected.

5. In Quebec, public support is for a continuation of Law 72, Article 248, prohibiting advertising during chidlren's programs, although there may be some support for allowing educational advertising. The evidence is that there is no real relationship between advertising and the pattern or quantity of children's production in Quebec.

6. In both English and French Canada, the trends in children's productions include: the production of live action series and specials for children between age 2 and 12, for entertainment purposes. Independent productions using predominently private funds made approximately half of original productions in the last five years.

7. In English Canada Saturday is an important day for availability and accessibility of children's programs, primarily American in origin, highly watched by chidlren aged 2-11.

8. Approximately half of programs broadcast for children are Canadian and half foreign, with American programming prevalent in English Canada and Japanese programs prevalent in Quebec. Quebec broadcasts more Canadian programs overall (60%) than in English Canada (45%),

9. Most animated programming broadcast for children is foreign. Canadian programs broadcast are primarily live-action variety and drama.

10. Children in French and English Canada spend more time watching adult and family programming than they do children's programming. However, in some time periods there are little or no children's programs available. When quality children's programs are available, they capture the children's audiences even at unexpected hours such as 6:00 or 7:00 p.m.

11. Canadian children's programs, when available, generally outperform foreign programming in audience ratings.

12. Although there has been an increase in the number of hours of children's programs broadcast between 1976 and 1985 in English Canada, there has been a decrease in the numbers of new programs produced.

13. Children in English and French Canada spend about three hours a day watching television.

14. Public broadcasting tends to outperform private services in both quantity and quality of programming for children, particularly in terms of Canadian produced programs.

15. Overall, in both French and English Canada, although there are children's programs out there for children to view, there are too few, particularly Canadian produced, and the tendency is to rely on foreign produced programs, or re-runs of past Canadian productions.

CHAPTER II

SUMMARY

The following were contacted or interviewed on the subject of children's television (see Appendix for range of questions asked in English and French).

Linda Schuyler - Independent Producer, Playing with Time Inc.
Arthur Weinthal - Vice-President CTV
Ruth Vernon - Supervisor Children's Programming, TVOntario
Jack Craine - Director of Television Programming, CBC
Angela Bruce - Head of Children's Department, CBC
Douglas Barrett - Entertainment Lawyer (legal counsel for Young Canada Television)
Debbie Bernstein - Executive Director, Children's Broadcast Institute
John Coleman - Vice-President of Planning and Development, CTV
Pierre Juneau - President, CBC
Kevin Shea - Rogers Cable, CCTA
Isme Bennie - Distributor
Mike McMillan - Atlantis Films, Independent Producer
Michael Hind-Smith - President, CCTA
Annable Slaight - Independent Producer, Owl TV
Paula Clark - Independent Producer, OWl TV
Ron Devion - Director of Television, CBC Vancouver
Fred Rainsberry - Former Head of Children's Department, CBC; Professor of Communications, University of Toronto
Lucy Bradley - Telefilm Canada

Monsieur Guy Comeau
Realisatuer
Societe Radio-Canada

Monsieur Bernard Dagenais
President
Cimadif

Madame Claire Dion
Directrice a la creation
Societe Radio Canada

Madame Ginette Major
Directrice generale de
Cablespec et de
Intervision Montreal/Quebec
Videotron

Monsieur Andre Monette
Adjoint a la programmation
Societe Radio-Quebec

Monsieur Andre Melancon
Production La Fete Ltee

Monsieur Claude Morin
Adjoint au directeur
Secteur Jeunesse
Radio-Canada

Monsieur Pierre Monette
Directeur du service
des emissions Jeunesse
Radio-Canada

Monsieur Robert Roy
Directeur du Reseau francais de tele.
Societe Radio-Canada

Madame Louise Ranger
Productions Prisma Ltee.

Jacques Petitgrew
Cine Group
Inc

Madame Louise Spickler
Coordonnatrice Promotion
et publicite
Telejeunesse

Monsieur Kees Vanderheyden
Adjoint au president
Directeur general
Radio-Quebec

Claude Veillet
Directeur du developpement
a la programmation
CFTM

Monsieur Paul Vien
President du Conseil et chef
de la Direction Telecapitale
Inc et Pathonie Communications

Interviews with this range of industry specialists and policy makers, and a review of policy documents and statements generated the substance of Chapter II.

1. There was clear consensus in both English and French Canada on the following three points:

   A. the importance of children's television for the benefit of young minds and the support of national culture;

   B. the unsatisfactory state of children's television in Canada;

   C. identification of who should be responsible.

A. There is agreement that without good Canadian children's programs well scheduled on public and private stations and networks, any hope for a continuing and distinctive Canadian culture is greatly diminished. The level of commitment to children's programming should be no less than to hospitals, libraries, schools and highways in the views of most.

There is large understanding that children's programs, where possible, should be produced to be marketable outside of

Canada, but that financial return, or commercial viability of children's programs should not be the primary motivation... Government support programs for children's programs is essential and expected in full measure.

B. A prevailing view is that there is not the level of commitment to children's programming that there once was in the public sector, and that the private sector has given up on Canadian produced children's programs on profit grounds with some exceptions. Re-running or recycling programs and importing foreign American (in English-Canada) and Japanese (in French Canada) has begun to take the place of the generation of new programs. In Quebec, they ask "What happens after Passe-Partout ?" There is considerable concern in English Canada over the pull-out of CBC on Saturday morning and the limited showing in the weekday 4:00-6:00 p.m. periods.

Although there is praise in both English and French Canada for a large number of series, specials, and shorts, there is concern over a lack of consistent and regular presence of Canadian programs. Children watch television every day and are particularly fond of programs that appear daily in a series. Pre-school children are relatively well served on a daily basis, but the pattern begins to break down with programs designed for school-aged children.

Hosted program blocks on Saturday and Sunday morning on Radio Canada, and Switchback on CBLT on Sunday mornings are examples of the appeal and value of intimate and engaging programming for children and youth that treats them with dignity and respect.

Chapter III Summary

Chapter III offers a full range of options and recommendation in support of an optimum quantity, quality and scheduling of children's programs in Canada. What is offered here is a selection relating to priorities of 1. authority, 2. regulation, 3. funding, 4. incentive, 5. service.

Authority

1. The DOC

   a. Clear guidelines, policies and decisions must eminate from the DOC to operationalize children's programs through appropriate processes within government bodies; the public and private television sectors, and public funding mechanisms.

   b. In its role of authority over international exchange of programs and signals, the DOC should ensure that any program exchange contains a minimum of 25% children's content; the international TV5 agreement among francophone European countries and Canada should contain provisions for each country supplying programs to include an optimum proportion of children's programs.

   c. To ensure greater access to French programs for Francophones outside Quebec, the DOC should encourage provincial television services to link up via satalite to distribute through their services a share and package of French language programs. Children's programs should be regarded as priority in this network exchange.

d. The DOC should persist with the Department of Revenue that qualifying independent productions with 10/10 Canadian content be allowed 150% tax write-off in the year of principle photography. It is conceivable that special consideration may be given children's programming in this regard should other program areas become prohibitive.

e. The DOC pursue the provisions for long-term budgeting processes within the CBC.

2. The Broadcasting Act

Any changes in the Broadcasting Act should include direct reference to children and to the importance of service to them, within Section 3 on broadcasting policy for Canada, within part 2 on the objects and powers of the Canadian Radio-Television and Telecommunications Commission, and in part 3 in relation to the Canadian Broadcasting Corporation.

Regulation/Deregulation

1. Consideration should be given by the CRTC to a legally binding contractual approach to enforcing promise of performance of stations, networks and services, ensuring a balanced proportion of children's programs, with a high degree of Canadian content.

2. The CRTC should relax its position on universal carriage of a children's television service on cable, and should be prepared to support a universal mandatory system in the event of failure of cable companies to comply with carriage of a children's specialty cilty service. Such a provision, however, shoud be contingent upon a high level of Canadian content not to be less than 70% of programs offered by year 5 of a licensed service.

3. The CRTC should create a "Quality Control Council" to review programs for children for the purposes of crediting broadcasters points for Canadian content and advertising time in accordance with incentive programs mentioned next.

Incentives

1. Children's television should not have to rely on advertising revenue within its programming. A program of incentives to both public and private broadcasters to produce children's programs should be created in the following fashion:

   a) Broadcasters should be credited with advertising time not used during children's broadcasts. Broadcasters should then be allowed to exceed the maximum advertising time per hour allowed now for use of credited time in other time periods;

   b) the amount of credit is subject to adjudication by a CRTC Quality Control Council on the basis of a program meeting a 10/10 Canadian content schedule, and on the program's ability to meet an acceptable quality standard.

   c) no less than 40% of the revenue generated by the credited advertising time will be dedicated by the broadcaster for the production of children's programs.

2. The CRTC Quality Control Council in its capacity of reviewing programs for Canadian content, and quality standards, may, on the basis of 10/10 Canadian content criteria and high quality standards met grant up to 200% Canadian content ratings to qualifying programs.

Service

1. The appropriate parliamentary body responsible for CBC/Radio Canada funding and activity, should establish children's programming as a priority area with respect to: reserving the 4:00 - 6:00 pm time slot for children; reinstating the Saturday morning block for children in English Canada; long-term budgeting; merchandizing within the children's department; continued non-advertising during children's programs; cooperation between English and French Children's departments; a minimum of 60% Canadian content; apprenticeship and training; and a balance between in-house and independent productions.

2. The appropriate parliamentary body responsible for the NFB should require a short and long-term policy position regarding child audiences; establishment of a training program for children's producers with an emphasis on animation; an allocation of not less than 25% of its program funding to the children's area.

3. Provincial services should undertake to cooperate on planning for, producing and broadcasting children's programs; and should each commit as a promise of performance to allocate at least 30% of their program budget to children's programs.

4. Private stations should be required, as part of their promise of performance, to deliver no fewer than two hours of children's programming a day.

5. The cable systems of Canada should continue to be regulated on American service allowable to Canada, with no single American children's specialty service to be allowed on the list on a stand-alone basis.

6. Any children's channel licensed by CRTC should be required:
   a) to reach as many Canadian children as is technically possible,
   b) to carry a minimum of 60% Canadian content; should be non-discretionary; on the basic service; non-profit; carry no advertising; be bilingual; be lisensed for at least five years

Financing

1. Telefilm in administering the Broadcast Fund should insure that 30% of the Broadcast Fund go for childrens programming in both English and French allotments, and that a special children's governing group be created within Telefilm to administer the allocation to children's programs. The Fund should have at least a ten-year term.

2. The Societe-General due Cinema du Quebec, The Ontario Film Development Corporation and other provincial funding bodies should develop a five year plan for the development and promotion of children's films, with 1/3 of the budget reserved for this purpose.

C. There is agreement that the responsibility for children's programming should be shared by private and public sectors, but that such institutions are the CBC/RC and provincial services have a particular rold to play.

1. The general view of those interviewed within and outside the CBC is that children's television does not receive the priority it should within the CBC. Problems of overall budget cuts, difficulty of hanving access to technical facilities within the CBC, inadequate time schedules accorded children's programming, all related to the lack of prestige of CBC's childrens department in comparison to news and current affairs, for example,

There is agreement that there should be increased cooperation between the French and English children's departments in the CBC; that there is need for improved marketing of programs outside Canada; that merchandising should be considered as a basis of revenue generation for children's programming; that there should be good balance between independent production and in-house productions; and that the children's departments both in English and French Canada should have clear cut short and long term policies that are supported through long term budgeting procedures.

Provincial services are applauded for the children's programming they do, particularly TV Ontario.

Although Radio Quebec's popularity with children is quite high for programs including Passe Partout and Cine-Cadeau, they do not produce any children's programs and many wonder why they don't have an explicit policy in this area. TV Ontario is well known for such programs as Polka Dot Door and Today's Special. Neither of these services however has a clear cut corporate policy in support of the children's sector. Resources are scarce for children's programs in provincial services, and it is generally held that increased funding and priority should be accorded provincial services.

Within the private sector even where there is a will to produce children's programs, profit motive does not support the production of children's programs in any dimension.

Generally speaking, private stations produce children's programming to fulfill promise of performance with respect to Canadian content. Such programs are usually of low quality and receive small audiences.

There are excpetions, for example Tle-Capitale, Pathonic Communications have heavily invested in a children's series which appears to be very successful and that should generate a fair size profit through sales within Quebec, sales to TV Ontario, merchandising, and educational advertising.

The general view is that policy should require public broadcasting systems to produce high level, quality children's programming, and that funds and facilities should be committed to the generation of such programming. Further, it is felt that imaginative government incentive programs are needed to assist the independent producer, and the private broadcaster to generate more and better children's television.

Among those interviewed from the CBC in English Canada there is concern about the impact of CBC's decision not to carry advertising. Though advertising revenue generated by children's programs were it allowed, could hardly be expected to be significant, the perception of children's programs as being on the financial liability side of the ledger hardly supports a full and clear discussion of such programming as priority.

Generally speaking, those interviewed, except for private stations, argue that the no-advertising policy of the CBC during children's programming and the advertising ban in Quebc are not central issues to children's programming and that changing these policies and laws will not guarantee substantial increases of quality Canadian children's productions.

2. The Telefilm-Broadcast Fund is regarded as one of the most important measures in the last decade to support independent productions, and in this case the generation of high quality programming for children. Some concern is expressed that with respect to children, there should be a special Broadcast Fund body to make judgements on projects, and to insure that all decisions made with respect to Telefilm funded projects are not based on cost recoupment or profit only.

   Special attention should be made to minimiz the bureaucratic difficulty of accessing Telefilm-Broadcast Funding for children's programs; to providing that recoupment be allowable over a longer period of time in children's productions; to some special provisions allowing broadcast fund support of pre-school programs, now virtually unfundable through the Fund; for some special attention to the support of the animation industry in Canada; and with respect to children, to the long term planning for support of children's productions from the Broadcast Fund.

   There is universal agreement that the mandate of the Telefilm Broadcast Fund should extend for no fewer than ten years.

3. Within the francophone community interviewed, there is a general agreement that SGCQ is a useful provincial funding mechanism. Many expressed the hope that the recommendations of the 1982 Quebec symposium on le cenema pour enfant be implemented.

4. There is strong agreement on the need for a specialty service children's channel although there were very few interviewed in English and French Canada who understood the principles of those applicants now before the CRTC. The general view is that a specialty service should not be a pay service; that it should be non-profit; that it should have a high quantity of Canadian content; no advertising; and that the service should be carried on basic cable.

5. The general view of the National Film Board is that it is an unused potential, and that with respect to children's programming should be considered as a training ground for young producers.

6. There is general agreement that the CRTC should find a mechanism to enforce promise of performance of networks and stations; that it should create incentive programs for private broadcasters through increased Canadian content credit for qualifying programs; and advertising credits for programs for children that do not carry advertising, to be used in other time periods by broadcasters.

APPENDICES

Appendix A - Producers and Distributors in Quebec and English Canada

Appendix B - English/French Questionnaire

Appendix C - Excerpt from A History of Children's Television in English Canada, 1952-1983

Appendix D - Telefilm-Broadcast Fund 1983-1985

Appendix A

Producers and Distributors of Children's Programs in Quebec and English Canada

(CBI list)

SSOCIATION COOPÉRATIVE
JCTIONS AUDIO-VISUELLES
levard Dorchester E.
Que. H2L 3L6
-1381
te Payeur

LUNES ENRG.
e St. Antoine
Que. H4A 1S5
-4285
lunes

RODUCTIONS CORP.
awn Road
Ont. M8Y 3H8
-2355
ner

PRODUCTIONS LTD.
en Street West
Ont. M6J 1G1
-1685
nn
Dunn

LLI FILMS
elton Avenue
Ont. M5R 2E4
-0164
Stavrides

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Katadotis
el Pinard

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(514) 526-0839
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(604) 689-0926
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. California
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(519) 823-5700

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0064
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:ellner

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Ont. M5H 1K4
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uitman

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)r
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Wigmore Street
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(01) 935-9000

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ROGERS CABLE TV-KITCHENER
See Cable Company listing

ROGERS CABLE TV-TORONTO
See Cable Company listing

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(416) 968-6335
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(213) 552-2255

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Suite 1105
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(416) 968-3663
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(604)687-4215
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(203) 968-0100
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(212) 575-5175
Paul Lefcovich

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VISUAL EDUCATION CENTRE
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(416) 252-5907
John Fisher

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U.S.A. 91521
(818) 840-1000
Lee Reems

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See Cable Company listing

Appendix B

English/French Questionnaire

QUESTIONS TO BE ASKED

REGARDING

CHILDREN'S BROADCASTING IN CANADA

1a) How adequately are children served now by programming available to them in Canada in terms of:

Quantity: _____

_____

_____

Quality: _____

_____

_____

Scheduling: _____

_____

_____

B) Compared to in the past in terms of:

Quantity: _____

_____

_____

Quality: _____

_____

_____

Scheduling: _____

_____

_____

2a) To what extent is it important that programs watched by children in this country are produced in Canada?

2b) To what extent does public and private broadcasting import enough or too much foreign programming?

3a) What are the best children's programs, i) Canadian, or ii) Foreign, created for children in the last five years?

i) Canadian:

ii) Foreign:

3b) How do they compare with other children's programs?

4) Do you think family-oriented programming should replace programs specifically directed and designed for children?

POLICIES

1) What are your policies or developmental plans with respect to children's programs?

2a) What broadcast policies have had an impact on the quality and quantity of children's programs produced in Canada?

2b) What has been their impact?

3) What has been the impact of: and what should be the major role of:

i) Telefilm fund: _____

ii) Canadian Content Regulations: _____

iii) Regulation of Advertising: _____

iv) CRTC Decisions Respecting Pay-TV, Licencing Decisions, Cable Carriage: _____

ALSO CONSIDER:

a) Pay-TV Regulation and Decisions: _____

b) Tax Incentive Policies: _____

c) National Film Board Policy Directions: _____

_____

_____

_____

d) Cable Carriage Policies: _____

_____

_____

_____

e) Satellite Dish Policies: _____

_____

_____

_____

f) Other: _____

_____

_____

_____

4) What relevance does the Broadcasting Act have for children's programming?

_____

_____

_____

_____

5) To what extent are children a special audience requiring regulatory protection?

_____

_____

_____

_____

OPTIONS FOR THE FUTURE

1) To what extent is a children's channel a desirable approach in Canada?

2) If a children's channel were licenced, what would you favour regarding:

a) Canadian Content:

b) Source of Revenue:

c) Cable Carriage Obligations:

d) Regulatory Support:

3a) What role should be played respecting the children's sector by:

i) CBC's Children's Department: _____

ii) National Film Board: _____

iii) TV Ontario, Access Alberta, Other Provincial Services: _____

iv) Commercial Networks: _____

v) Commercial Stations: _____

vi) CRTC: _____

vii) Department of Communications: _____

3b) Should public broadcasting bear the entire or most of the responsibility for children's programming in Canada?

4) To what extent are new policies required to ensure the optimal quality, quantity and scheduling of children's programs in Canada?

5) Other Comments:

PROGRAMMATION

1a) Présentement, la programmation télévisuelle pour enfants répond-t-elle adéquatement aux besoins des enfants canadiens?

Du point de vue quantité: _____

_____

_____

Qualité: _____

_____

_____

Grille horaire: _____

_____

_____

B) Si l'on compare avec le passé?

Quantité: _____

_____

_____

Qualité: _____

_____

_____

Grille horaire: _____

:a) Quelle importance devrions-nous accorder à ce que les contenus d'émissions pour enfants soient produits au Canada?

_____

_____

_____

3) Les diffuseurs publics et privés importent-ils assez ou trop d'émissions étrangères?

_____

_____

_____

3a) Quelles sont les meilleurs émissions canadiennes ou étrangères pour enfants qui ont été réalisées pendant les 5 dernières années?

1) canadiennes: _____

_____

_____

2) étrangères: _____

_____

_____

3b) Comment se comparent-elles avec les autres émissions pour enfants?

_____

_____

_____

4) Croyez-vous qu'une programmation dite familiale devrait remplacer une programmation conçue spécifiquement pour les enfants?

_____

_____

_____

_____

POLITIQUES

5) Quels sont vos politiques ou plans de développement en matières de programmation pour enfants?

_____

_____

_____

6) a) Quelles politiques en matière de radio-diffusion ont eu un impact à vos avis sur la qualité et la quantité d'émissions canadiennes produites pour les enfants?

_____

_____

_____

b) Quel a été l'impact (ou le rôle) des politiques de:

. Téléfilm: _____

_____

. Réglementation sur les contenus canadiens: _____

_____

. C.R.T.C. (TV payante, cable, licenses, etc.)

_____

_____

. Réglementation en matière de publicité: _____

_____

_____

_____

AUTRES POINTS A CONSIDERER:

Abris fiscaux, Office national du film, satellite, etc.)

_____

_____

_____

_____

8. Quelle est la pertinence de la réglementation du code de radio-diffusion en ce qui a trait aux émissions pour enfants?

_____

_____

_____

9. Les enfants représentent-iis un auditoire spécial qui nécessite une réglementation qui leur est propre (si oui, laquelle)

_____

_____

_____

OPTIONS POUR 1'AVENIR

10) Un canal spécialisé pour enfants est-il une alternative souhaitable au Canada:

_____

_____

_____

11) Si une telle license était accordée, que serait-il essentiel d'assurer ou de poser comme conditions au niveau du:

. Condition canadian: _____

_____

_____

. Sources de revenu: _____

_____

_____

. Obligation de passage de la part des cablodistributeurs:

_____

_____

_____

. Réglementation incitative:

_____

_____

_____

12) En matière de télévision pour enfant, quel rôle devrait être joué par:

. Le secteur jeunesse de Radio-Canada: _____

_____

. L'Office national du film : _____

_____

. TV Ontario: _____

_____

. Les réseaux privés: _____

_____

. C.R.T.C.: _____

_____

. Ministère fédéral des Communications: _____

_____

13. Le secteur public devrait-il assumer en entier ou en moyenne partie, les responsabilités dans ce secteur:

_____

_____

_____

14. Quelles nouvelles politiques permetteront d'optimiser la qualité, la quantité et grille de programmation des émissions pour enfants?

_____

_____

_____

15. Autres commentaires:

_____

_____

_____

Appendix C

Excerpt from A History of Children's Television in English Canada, 1952-1983

EXCERPTS FROM A HISTORY OF CHILDREN'S TELEVISION IN ENGLISH CANADA 1952-1983

F.B. RAINBERRY

Since many children watch television for more hours than they read, it is time that we presented television fare which alerts them to the "grammar" and "syntax" of this powerful visual medium. When Neil Postman asked what Leonard H. Goldenson, Chairman of the Board of the American Broadcasting Company, means when he claims that visual literacy -- i.e., electronic literacy -- "will be as much of an advance over the literacy of the written word we know today as that was over the purely oral tradition of man's early history," he fears that the great traditions of logic, science, education and civilité will be lost (Postman, pp. 118-119). He does not see the great awakening which can be realized by visual media if we would take advantage of their unique aesthetic qualities to share our most noble feelings and ideals. The plea for visual literacy is a plea to raise the consciousness of the viewing public to an awareness of the opportunities for creative

expression provided by film and television. Instead of reducing the medium to the service of the commercial advertiser, the educator or the advocate of conventional mores, let us develop programs which invite creative responses from young viewers and a critical awareness of what they see and hear. There is no necessity for one medium to displace another; each has its proper use as a tool of understanding and imagination.

It will be difficult to realize these objectives all at once. Nevertheless, by the establishment of a strong unit a sense of community will develop among those responsible for the production of children's television. Only by this means will public confidence be restored in the ability of the Corporation to meet the needs of children in our time. Only in this way will a sense of high morale develop among members of the production unit and be an inspiration to all others in the private sector.

The Canadian Broadcasting Corporation is a national programming agency, committed to representing all the regions of Canada. Throughout its 30-year history there has always been tension between the major network centre of Toronto and the regional centres, each of whom wishes from time to time to produce a children's program. The national ideal should never be abandoned, but it does entail a great deal of communication between the regions who participate and the network centre

where the policies for good children's television are being developed. The regional centre should not be made to feel that its creative endeavour is being interfered with; rather, in the light of the policy described above, each station should in its own way strive to produce material which will realize the goals which that policy sets forth as clearly as possible. Indeed, the community at the network centre is as significant as the community of regional producers who cooperate with it. Frequent intercommunication is necessary if this ideal is to be realized.

In order to provide a full schedule of high-quality children's programs in film and television, a number of options should be considered. The CBC should continue the pre-school programs as scheduled in morning time. Since TVOntario schedules the pre-school programming from 6:00 p.m. to 7:00 p.m., young children in Ontario have good programs available both in morning and early evening time.

Programming for children in the 8-12 age group is presently scheduled at 4:30 p.m. Monday to Friday. The programs scheduled include What's New and Going Great, along with other series procured from outside sources. The period 5:00 p.m. to 6:00 p.m. should be reserved for network children's programming. From 5:00 to 5:30 there should be a daily magazine made of up elements contained in programs like What's New and Going Great. Indeed, Chris Makepeace could

easily become the central host, along with a team of two or three regulars who would interact on various topics of interest to young viewers. In this way, many program elements can be developed on film, presented live or taped in studio. Information sections on such topics as sport, science, crafts, or computer technology could be integrated with performance by young musicians, actors, dancers, etc. Comic sketches reflecting the attitudes of young people would provide light relief. Such a daily show would make much of the art of continuity -- the creation of meaningful and creative visual sequences so necessary for a magazine of this kind. As was the case with both Razzle Dazzle and Junior Magazine, such a program builds up a loyal and continuing audience. Because of its flexibility, such a format has potential for a long and productive run.

From 5:30 to 6:00 p.m. I propose investment in a dramatic situation comedy centred on the life of young people: their relationships, their problems and their happiness with their peers and with adults. Young Canadians are fascinated by the new technologies in media, science and engineering. With a team of good researchers and writers, an imaginative and humanistic series could be developed which would enrich the genre of sci-fi adventure and readily win a large audience of young people and their families. In order to win a good audience, such a series would have to be of the highest

quality and, like the previous half-hour, the project would have to be well funded. The most experienced and well-known writers would have to be enlisted -- e.g. Bernard Slade, whose success as a writer of plays for Broadway (Same Time Next Year) and for Hollywood comes to mind because he has an interest in young people and could realize the possibility of such a series. Or the current stable of writing talent for children's drama on Seeing Things could be considered. Perry Rosemond (whose success with the King of Kensington might well ensure the success of this proposed series) was, of course, the producer of Through the Eyes of Tomorrow, the CBC's major youth show in the '60s. And there is Denis Hargrave, currently a producer in the Children's Television Department whose success with children's drama (The Stowaways) and documentary (Countdown to a Gold Medal) has been internationally recognized.

The realization of these proposals for the 5:00-6:00 p.m. period represents a major commitment of funds and a reallocation of priorities within the CBC's program budget. Studio space would have to be regularly available, especially for the magazine program proposal. Indeed, planning should ensure that adequate facilities be available for all children's programs. The drama series proposed for 5:30 could be shot in outside studios or jointly produced with a private producton company. Such a series should be conceived in a way

that would make it attractive to a French-speaking audience. With the cooperation of Société Radio-Canada, the series could be shot both in French and English (as was the case with Empire Inc.), and therefore could become a truly national series seen in every province of Canada.

This use of the 5:00-6:00 p.m. period would restore basic in-house production for the Children's Television Department, providing a model for any future productions undertaken with the private sector. Contributions both in information programming and in drama from the private sector would extend and enrich the CBC in-house productions and not require CBC studios to meet the schedule. Currently, the episodes of Kids of De Grassi Street, produced by Playing With Time, Inc., are being scheduled in weekly sequence under the title Just Down the Street. A similar repeat of the dramas produced for CBC by Atlantis Films could be scheduled as part of the proposed magazine at 5:30 p.m. once a week. Both of these series have been scheduled individually once a month in prime time. there is merit in continuing this pattern as a means of winning the family audience.

But the proposal for a regular daily dramatic series would have far greater impact and would eliminate the necessity to carry Three's Company on the English network and Grizzly Adams dubbed into French on the French network at 5:30 p.m. If commercial revenue is still to be a necessity for

CBC, then this may be the time to review the policy of no advertising on children's programs for the reasons given above.

In planning for the future, considerable attention should be given to more intimate cooperation with the Children's Department of Société Radio-Canada. There have been several quite successful attempts in the past. At present it is difficult to establish connection because so little material is produced in studio. We do have the model of Empire Incorporated which was double-shot and therefore available in both French and English at the same time throughout its run. The high cost has to be put up against the importance of using the television medium to achieve a higher degree of mutual understanding between the two cultures.

Referring back to the schedule described above, the magazine segment proposed for 5:00-5:30 p.m. could readily include segments from Quebec as well as the other regions of Canada. In each case the planning should include elements of animation which come from Quebec, and other information segments that can easily be given a French or English voice to provide the commentary. In some situations the show would have to be double-shot, and there will be occasions, I am sure, when English-speaking children with French as a second language could speak French to their peers in Quebec and vice versa. It would take a great deal of care in planning plus

imaginative and sensitive development, but this could be a most worthwhile endeavour. Very early in the development of children's television Fernand Doré expressed the concern that more than a redeployment of funds was necessary to bring about more dynamic cooperation between the two networks. Along with Pierre Desroches (who was Doré's successor as head of children's TV for SRC, and is presently the vice-president of the French Services Division of Société Radio Canada -- the CBC), he would agree that commitment to the sharing of our cultures must be central policy for all programs services. There must be deeper creative commitment involving program planners from both English and French services in the conception and development of programs in every department -- especially the Children's.

The sitcom proposed for the 5:30 period could be double-shot if funds were available. In pre-school programming, we already have the precedent of Chez Hélène. The proposed substitute for Sesame Street would provide a renewed opportunity to develop creative bicultural and bilingual responses among younger viewers.

Appendix D

Telefilm - Broadcast Fund

1983 - 1985

CANADIAN BROADCAST PROGRAM DEVELOPMENT FUND / FONDS DE DEVELOPPEMENT DE LA PRODUCTION D'EMISSIONS CANADIENNES

STATUS OF APPLICATIONS / ETAT DES DEMANDES

JULY 1st, 1983 TO MARCH 31, 1985 / 1er JUILLET 1983 AU 31 MARS 1985

	TOTAL			CONTRACTED / CONTRATS SIGNES			ACCEPTED / ACCEPTES			PENDING / A L'ETUDE		
	PROJECTS / PROJETS	BUDGETS / DEVIS	TELEFILM CANADA	PROJECTS / PROJETS	BUDGETS / DEVIS	TELEFILM CANADA	PROJECTS / PROJETS	BUDGETS / DEVIS	TELEFILM CANADA	PROJECTS / PROJETS	BUDGETS / DEVIS	TELEFILM CANADA
FRANCAIS:												
Dramatiques	34	61,415,799	13,298,210	24	42,680,235	9,100,635	6	7,471,901	1,618,885	4	11,263,663	2,578,690
Variétés	16	8,920,899	2,957,814	12	8,297,249	2,749,931	1	278,000	92,666	3	345,650	115,217
Enfants	13	8,204,085	2,668,496	8	4,704,905	1,476,148	2	1,552,760	517,500	3	2,026,420	674,848
SOUS-TOTAL	63	78,620,783	18,924,520	44	55,682,389	13,326,714	9	9,302,661	2,229,051	10	13,635,733	3,368,755
ENGLISH:												
Drama	61	147,751,931	46,599,283	39	76,538,083	23,127,987	14	44,399,723	14,863,042	8	26,814,125	8,608,254
Variety	25	18,676,760	5,422,420	22	14,429,696	4,006,738	3	4,247,064	1,415,688	-	-	-
Childrens	25	30,160,377	9,996,964	19	21,979,835	7,173,424	3	5,183,254	1,726,944	3	2,997,280	1,096,596
SUB-TOTAL	111	196,589,068	62,018,673	80	112,947,614	34,308,149	20	53,830,041	18,005,674	11	29,811,413	9,704,850
TOTAL	174	275,209,851	80,943,193	124	168,630,003	47,634,863	29	63,132,702	20,234,725	21	43,447,146	13,073,605